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THE EDITOR cannot undertake to return, or to correspond with the writers of, rejected manuscript.

It is particularly requested that all business letters regarding the supply of the paper, &c., may be addressed to the PUBLISHER, and not to the EDITOR.

LITERATURE.

The Sixth Report of the Royal Commission on Historical Manuscripts. (London: P. S. King & Co., Parliamentary Publishers, 1877.)

THOUGH the number of private collections of historical papers dealt with in this new Report of the Commission is smaller than usual, yet such is the extent and variety of the documents in each collection that it has been necessary to add an Appendix of greater length than ever. The inspectors' accounts of the papers examined by them fill 780 folio pages, double columns; and from such a mass of material it would be difficult and invidious to select any particular collection as exceeding all others in interest. We are of opinion, nevertheless, that while the notes and extracts made from collections in England will be found more entertaining reading, dealing as they do more with the gossip of history, Scotland and Ireland—represented by the muniments of the Duke of Argyll, of the Earl of Moray, and of the Marquis of Ormonde, among others—will be found to have furnished the most valuable matter for the historical student. In making this distinction, however, we must except the House of Lords' manuscripts, which still, as in previous Reports, retain an interest second to none other. The calendar of these papers has been completed by Mr. Monro and Mr. Thoms, from the years 1643 to 1647 inclusive, and the whole of it is printed in these pages. It thus embraces one of the most exciting times in our annals, and contributes to our knowledge of that period a series of original letters and papers not printed in the Lords' Journals, and hitherto altogether unknown. But first should be mentioned, as pertaining to an earlier date, the discovery of a manuscript journal of proceedings in the House of Commons from 21 June to 5 July, 1625, which fills up a gap in the printed record. Among the letters relating to incidents of the Civil War printed at length in the Appendix are: one from the Earl of Essex to both Houses, 3 Sept. 1644, written after the surrender of his army and his escape to Plymouth, the "sad relation" of which "greatest blow and weakening to the Parliament forces that has been since the wars began" he chooses rather to send by Colonel Pyndar than in writing; one from Secretary Nicholas at Oxford to Colonel Ashburnham at Weymouth, 22 May, 1644, contains much news of the proceedings of the Armies in the South of England; one from Colonel John Hutchinson to Gilbert Millington, 15 Oct.

1645, gives an account of the extreme defection of the King's army near Welbeck, and some details of the betrayal of Trent Bridge; two from John Rushworth to the Speaker—the first from Torrington, 17 Feb. 1645–6, gives a description of the taking of that town by the Parliament forces, and also of a skirmish "in which the contending parties faced one another within half musket-shot for about two hours, exchanging coarse language and bullets now and then." But the most interesting document of any found is the copy of a letter from Oliver Cromwell to the Committee of both Kingdoms, 28 April 1645, giving an account of a skirmish near Brampton Bush, and the subsequent storming of the house in which the defeated party took refuge. Mr. Carlyle in his *Letters and Speeches* of Cromwell prints a letter from Bletchington dated 25 April in this year, and a summons to the Governor of Farringdon Garrison dated 29 April; introducing the latter with the following words:—

"How Cromwell, sending off his new guns and stores to Abingdon, now shot across westward to 'Radcot Bridge' or 'Bampton in the Bush'; and on the 26th gained a new victory there; and on the whole made a rather brilliant sally of it:—this too is known from Clarendon, or more authentically from Rushworth; but only the concluding unsuccessful part of this, the fruitless summons to Farringdon, has left any trace in autograph."

This discovery in the House of Lords, therefore, is of the highest interest as supplying Cromwell's own account of the "brilliant sally," and we need not hesitate to quote the most important portion of the letter.

"My Lords and Gent:

"Since my last it has pleased God to blesse me wth more successe in yo^r service. In pursuance of yo^r Comands I marched from Bletchington to Middleton Stonnie, and from thence towards Witny as privately as I could, believing that, to be a good place for interposing betwene the King & the West, whether he intended, Goring & Greneville or the two Princes. In my march I was enformed of a body of Foote w^{ch} were marching towards Faringdon (w^{ch} indeed were a comanded Party of 300 w^{ch} came a day before from Faringdon, under Col. Rich: Vaughan to strengthen Woodstocke against mee, & were now returning) I understood they were not above 3 howers' march before me. I sent after them, my forlorne overtooke them as they had gotten into Inclosures not farr from Brampton Bush, skirmished wth them, they killed some of my horses, mine killed & got some of them, but they recovered the Towne before my body came up, & my forlorne not being strong enough was not able to doe more than they did, the Enemy p'sently barricadoed up the Towne got a pretty strong house, my body coming up about Eleven in y^e night. I sent them a Sumons, they slighted it, I put my selfe in a posture that they should not escape mee, hoping to deale wth them in the morning, my men charged them up to their Barricades in the night but truly they were of soe good resolution that wee could not force them from it, and indeed they killed some of my horses and I was forced to waite untill y^e morning besides they had got a passe over a brooke; in the night they strengthened themselves as well as they could in the Store house. In y^e morning I sent a Drum to them, but their answer was they would not quitt except they might march out upon hono^{ble} Tearmes, the tearmes I offered were to submit all to mercy, they refused wth anger. I insisted upon them, & prepared to storme, I sent them word to desire them to deliver out the Gent. & his family w^{ch} they did, for they must expect extremity, if

they put me to a storme, after some tyme spent all was yeilded to mercy, Armes I tooke Musquetts near 200: besides other Armes about 2 Barrells of Powder, Souldiers & Officers neare 200; Nine score besides Officers, the rest being scattered & killed before; the Chiefe Prison^{ers} were Colonell Sr Rich. Vaughan Lieuten^t Col. Littleton & Maior Lee, 2 or 3 Captaines & other Officers."

The writer then proceeds to comment upon sundry minor achievements, and upon the various reports and rumours which reach him; and thus ends:—

"Its great pittie wee want Dragoones I believe most of their petty Guarrisons might have beene taken in & other services done for the enemy is in hugh feare, God does terrifie them, its good to take the season, & surely God delights that you have endeavoured to reforme yo^r Armyes, & I begg it may be done more & more, had men & discontented say its faction, I wish to be of the faction that desires to avoyd the oppression of the poore people of this miserable Nation, vpon whom who can looke wthout a bleeding heart, truly it grieves my Soule Our men should still be upon free Quarters as they are. I beseech you helpe it what & as soone as you can. My Lords pardon me this boldnesse, it is because I finde in these things wherein I serve you, that Hee does all, I professe his very hand has led me, I preconsulted none of of these things.

"My Lords & Gent. I waite yo^r farther pleasure

"subscribing myselfe

"OLIVER CROMWELL.

"April 28th 1645."

Many of the petitions brought to light by the examination of the Lords' papers prove of great value in illustrating the topography of the cities of London and Westminster. Others interest us as contributions to biography; among these are: a petition dated 16 December, 1646, of Henry, Earl and Marquis of Worcester, the staunch Royalist, who prays that on account of his great age and infirmity, and inasmuch as his life cannot continue many days, he may be freed from custody and die out of restraint (his death actually occurred within two days of this, before the Lords had taken any steps towards his release); and a petition of Dr. Godfrey Goodman, late Bishop of Gloucester, dated in 1647, praying that some competent maintenance may be allowed him for the short remainder of his life; he states that after the forfeiture of his estates he retired into North Wales, where he lived in the most obscure and mean manner upon the profits of a tenement worth thirty pounds a year, which he had formerly conveyed to pious uses, but was obliged to resume for his own benefit. There are petitions also of Harvey, the great physician, and of Waller, the poet.

The manuscripts at Syon House are reported upon by Mr. Horwood, the larger and more valuable collection of the Duke of Northumberland at Alnwick Castle having previously been submitted to the Commissioners' inspection. Extracts from a long series of rolls containing entries of the personal expenses of Henry the ninth Earl and of his family form the most noteworthy portion of the account given of the first-named collection. This Earl was charged with a share in the Powder Plot, and for many years was lodged in the Tower; from these rolls may be gathered hints of his life during captivity. He lived here, to all appearance, pretty much as he liked, directing

the management of his estates, providing for himself such food as he wished, and receiving visits from his family and friends. In the earlier rolls notices occur of George Peele and Hilliard, the portrait-painter; also of Harriot, the mathematician, and Warner, the poet.

Two volumes of letters and despatches during Lord Feilding's embassy in Italy, from 1635 to 1642, belonging to the Earl of Denbigh, have been examined by Mr. R. B. Knowles. Those written by Sir Gilbert Talbot, left by Feilding in charge at Venice in June, 1642, show the English representative in a very unpleasant and undignified position; having received, he writes, no promise or appearance of supplies from home, he will be compelled to remove himself and family to some "private and cheape lodging," and he adds, "we are so farre from finding new credit^t that we are dayly torne in pieces wth the importunity of the old, in-somuch that our povertie is become the common discourse, and I cannot for shame shew myself in the towne." In the next letter Talbot says he is ashamed to acquaint his lordship with the ways he is forced to use to provide a dinner; and a few months later he declares that unless speedy relief arrive he will be "enforced to quitt the service and betake myself to some army at 4s. a weeke." Among the other interesting letters in these volumes is one describing the reception of Marie de' Medici in England by Charles.

In the Marquis of Exeter's library is a fine copy, on vellum, of Trevisa's translation of Higden's *Polychronicon*, and Archbishop Turpin's romance chronicle of Charlemagne and his peers at Roncesvalles. Another volume, dating from the fifteenth century, contains descriptions of the persons and paintings of the coats of arms of King Arthur and his Knights of the Round Table. The Marquis of Ripon's collection includes a cartulary, a chronicle, rolls of accounts, and early charters of Fountains Abbey; and many volumes of early date on heraldic and genealogical matters. Lord Leconfield has a copy of the Wicliffe translation of the Bible, a very fine copy of the *Canterbury Tales*, the Register of Ely Priory, and many volumes illustrating the early history of the navy. Of more recent date in this collection are the political papers and correspondence of the Duke of Somerset and the Earl of Egremont, which give much information on West Indian affairs, and on the efforts made for peace in the beginning of the reign of George III. The libraries of Sir A. Acland-Hood and of Sir Henry Ingilby are also especially rich in early manuscript volumes, but for a proper description of them we must refer the reader to Mr. Horwood's Reports. In Sir Henry Ingilby's collection we must also not omit to mention two remarkable volumes of letters written to and by Sir Robert Paston, afterwards Earl of Yarmouth, in the time of Charles II. His wife, a daughter of Sir Thomas Clayton, resided in London during a great part of the years 1676, 1677, and 1678, busy in forwarding her husband's schemes; and he evidently relied much on her abilities and efforts. Many parts of Sir Robert's letters are unintelligible, as he used figures and

arbitrary signs; these no doubt contain references to the intrigues of his wife at Court for the advancement of the family. It is expressly stated in one letter that all the wife's letters are regularly destroyed—unfortunately for posterity, perhaps, for they would tell stories enough of the courtiers and politicians of the time.

The MSS. of Miss Harrington and of Sir Reginald Graham are chiefly noticeable for correspondence and newsletters of Commonwealth and Restoration times. In the first-named collection are also a letter and depositions regarding some strong language used against Anne Boleyn shortly after her marriage with Henry, and some remarkable letters concerning the rebellion known as the Pilgrimage of Grace, in the same reign. Mr. Bacon Frank, besides an immense collection of transcripts illustrative of the civil and ecclesiastical history of Yorkshire made by Dr. Johnston, has many original letters; among the writers may be named the Earl of Leicester (whose letter contains pointed remarks about Queen Elizabeth), Sir Walter Raleigh, James I., and Count Olivares. There is also an original memorial to Queen Elizabeth, on behalf of the King of France, against the execution of Mary, Queen of Scots. Mr. Wykeham-Martin possesses a long holograph letter of Henrietta Maria to Lord Culpeper, dated 1655, expressing dissatisfaction with her son Charles II.; a letter of a servant describing the deathbed-scene of the second Duke of Buckingham; and many Fairfax papers.

The collections of Sir Edward Strachey, of Mr. Davies Cooke, of Owston, and of Mr. Stamford Raffles, of Liverpool, fully described in this Report by Mr. J. C. Jeaffreson, are also of considerable historical value. The former includes the unpublished materials for a history of Somersetshire by John Strachey; a great mass of official and private correspondence which came into the hands of Sir Henry Strachey as confidential secretary and executor of the first Lord Clive (among these are some remarkable letters from Sir Philip Francis in India to his friends in England); and some official writings left by Colonel William Kirkpatrick, military secretary to the Marquis of Wellesley when Governor-General of India. Mr. Cooke's library is rich in books and manuscripts dealing with old Welsh history and literature. The collection of Mr. Stamford Raffles consists chiefly of autograph letters of celebrities living within the last two or three centuries; as contributions to the history of the seventeenth century we may specify Andrew Marvell's budget of gossip from Westminster to Sir Henry Thompson, of Escrick, and a graphic letter of one of the Derwentwater family about the rejoicings on the acquittal of the seven bishops.

The reports upon records of colleges and corporations are drawn up by Mr. Riley. We must, however, be content with merely giving the names of those so dealt with: they are Pembroke, Merton, and Queen's Colleges, Oxford; and the Corporations of Bridport, Faversham, Launceston, Morpeth, Tenterden, Wallingford, and Winchester.

Passing on to that portion of the Commissioners' Report which deals with the

manuscript collections of Scotland, we begin with the famous one of the Duke of Argyll. A report upon these muniments relating chiefly to the charters, royal grants and commissions, &c., had previously been printed by Mr. Fraser; the continuation now before us is entirely concerned with the papers of historical value. The summary of the contents, as given by Mr. Fraser himself, will best convey a notion of their great extent and variety:—

"I. Royal Letters. These contain five letters from Mary Queen of Scots, six from Queen Elizabeth, eight from King James VI., and several from King Charles I. and his Queen Henrietta Maria. There are also letters from King Charles II., including the instructions sent by him from Breda in 1650 to the Marquis of Ormonde, his Lieutenant-General in Ireland. The letters of Queen Mary possess much interest, and are chiefly written after she had sought refuge in England to Archibald, 5th Earl of Argyll, who had been appointed Lieutenant-General of the Queen's army at the battle of Langside. Several postscripts to the Queen's letters are holograph, and show the imperfect acquaintance which she had with the language of her own kingdom. The letters of Queen Elizabeth among other matters contain a request to the Earl of Argyll to use his influence in restraining certain Scots of the north who had been giving assistance to the Irish against her authority. In this section will also be found the farewell letter written by Archibald Marquis of Argyll to his son, Lord Neill Campbell, the day before his execution. II. Royal grants of offices, licenses, charges, &c., 1543–1686, mostly relating to the lawless condition of the Highlands. One of the papers announces the reward granted for services against the Clan Gregor, 'notorious lymmeris and malefactours.' Section III. contains the general correspondence of the family of Argyll. It includes a number of letters and other papers relating to Archibald Marquis of Argyll, and among them will be found the original letters produced at the trial of the Marquis by General Monck, which were mainly instrumental in ensuring his condemnation. The letter from the Marquis to Campbell of Inverawe, containing instructions for the destruction of Lord Ogilvie's house of Forthar, is printed here; the incident has been commemorated in the ballad of 'The Bonnie House o' Airlie.' There are two letters written by Archibald, 9th Earl of Argyll, to his sons before his execution; and a number of letters containing much information regarding the condition of the Highlands and the movements in various Jacobite rebellions. IV. Commissions from Sovereigns and Lords of the Privy Council to the Earls of Argyll, 1564–1680. V. Commissions from the Committee of Estates. VI. Bonds of manrent. VII. Papers relating to the Spanish Armada, and concerning a ship of the Armada wrecked near the Isle of Mull, and the means employed to recover the treasure supposed to be sunk in her. VIII. Papers relating to robberies by the Macleans, Macdonalds, Camerons, and others, 1676–1690. IX. Papers connected with the trial of Archibald ninth Earl of Argyll. The miscellaneous papers in Section X. contain many notices of the disturbed state of the Highlands and the turbulence of the Clan Ean, Macleans of Mull, and others."

Many of the papers of Sir Robert Menzies also illustrate the history of the Argyll family, and include letters written between 1600 and 1700 by statesmen and others of prominence in Scotch affairs, some dealing with the condition of the Highlands during the rebellion of the Earl of Mar in 1715, and written for the most part just after the battles of Preston and Sheriffmuir.

The Earl of Moray's manuscripts at Donibristle relate chiefly to the sixteenth century.

Among them, writes Dr. Stuart, who examined them,

"is a series of letters from Mary Queen of Scots, addressed to the Commendator of St. Colmes Inch and to the Countess of Murray (widow of the Regent), with a series of the Queen's ciphers, two of which are given in facsimile in the Report. In this division is a remarkable letter from Queen Elizabeth to the Regent Mar, describing the change of policy to which she had been led, through the discovery of the 'pernicious practises' of the Scottish Queen, and a letter from King James VI., written on the first intelligence of his mother's death. Two of the documents relate to the Earl of Bothwell, one of them being a letter from him as Duke of Orkney to Cockburn of Langton, written about the end of his Scottish career, and just before he took to sea.

"Another division of the papers refers to the Regent Murray, and in it are several original State papers, lists of jewels and plate pledged by the Regent with the Laird of Drumlanrig and others for raising money; letters by and to the Regent, among which is a characteristic one from Queen Elizabeth, dated a few weeks prior to his assassination, in which she demands the surrender of her rebel Earl of Northumberland. There is also the original contract for the erection of the Regent's tomb in the Church of St. Giles at Edinburgh, with an account of the disbursements at his funeral; a list of the debts contracted by him during his regency, and sundry lists of his household furnishing. One of these, dated in 1562, describes certain pieces of tapestry 'that haeg my lordis chalmir in the college of prallis in perische,' from which we discover that 'the sculis' in which the youthful Prior of St. Andrews had been a student was the Collège de Presles in the University of Paris. Another entry in this homely record describes certain vessels sent to Lochleven 'at the queeneis cuning thair' at a time shortly after Mary's return from France, and when her relations with her brother were of a cordial nature.

"Lady Anna Keith, the wife of the Regent, was a woman of great vigour of character, who carried on an extensive correspondence after her husband's death, both on public and family affairs. Among the letters addressed to her is one from Randolph, the English Ambassador, with a message of condolence on the Regent's death from the English Queen, and another with a suggested form of a letter to be sent by her to Queen Elizabeth. Several letters to the Countess from Sir William Kirkcaldy of Grange, while Governor of Edinburgh Castle, are of considerable importance, while a series addressed to her by Lady Margaret Erskine, mother of the Regent, is of much interest. One of them gives a very circumstantial account of the illness and death at Lochleven of a daughter of the Regent, who is unknown to the peerage writers.

"Some very characteristic letters from John Wood, the secretary of the Regent Murray, occur in this series, as well as various letters about the refusal of the Countess to surrender the Crown jewels, which were in the Regent's custody at the time of his death. A book of disbursements of the Countess contains the items spent by her on household and travelling expenses, books, dress, alms, and law."

The collection of greatest literary value mentioned in this Report is that preserved at Monboddoo House. James Burnett, Lord Monboddoo, held a prominent position among men of letters at the end of the last century; and among his correspondents we meet with Lord Thurlow, Dr. Horsley, Dr. Richard Price, Mr. Welbore Ellis, Lord Lyttelton, Lord Hailes, Sir Joseph Banks, Dugald Stewart, and John Hunter. Many extracts from the correspondence are given by Mr. Fraser in his Report upon this collection;

they will be found both varied and interesting.

Mr. Gilbert continues his Report on the manuscripts of the Marquis of Ormonde. The letters and papers of which copies and abstracts are given range in date from 1665 to 1679. We can, however, but briefly indicate the chief subjects of which this very remarkable collection treats. These are: the government of Ireland, and progress of public affairs in that country, as well as in England, Scotland, and abroad; the supervision of the political movements of Roman Catholics and Presbyterians in Ireland and Scotland; the pursuit and suppression of the outlawed Irish styled "Tories;" the establishment of Phoenix Park; the erection of forts and coast defences in Ireland; the education, under Bishop Fell, at Christ Church, of Lord Ossory's son, James Butler, afterwards second Duke of Ormonde; the affairs of the Isle of Man, and of its proprietor, William Stanley, Earl of Derby, to whom the Duke of Ormonde was guardian; the preparations for Parliament in Ireland; apprehensions of invasions of Ireland by the French; and the discovery of the alleged plot in 1678, and consequent proceedings for the ejection and apprehension of Catholic ecclesiastics and laymen against whom charges of disloyalty had been made by some of the then numerous body of informers.

In the next Report the Commissioners promise us detailed accounts of the very extensive collections of the Duke of Manchester, the Duke of Marlborough, Lord Egmont, Mr. G. H. Finch, and Mr. Frere, of Roydon Hall; in the last-named is a fine series of Paston letters of the 15th, 16th, and 17th centuries. The popularity of these Reports with the reading public seems almost unexampled in the annals of Blue-Book literature; so great has been the demand for some that it has been found necessary to reprint them. J. J. CARTWRIGHT.

The Minor Prophets, with a Commentary Explanatory and Critical, and Introductions to the several Books. By the Rev. E. B. Pusey, D.D. Part VI. Zechariah-Malachi. (Oxford and London: James Parker & Co., 1877.)

DR. PUSEY'S commentary on the Minor Prophets, begun at Easter, 1860, now lies completed before us. It would indeed be churlish not to congratulate the venerable author on the fresh and unabated vigour which this work displays. If we feel obliged to qualify our admiration of it, it is chiefly because it seems to us not sufficiently to deal with the present phase of what the author considers rationalistic criticism. With consummate skill he exposes and refutes the hasty and mutually contradictory statements which proceeded too often from the schools of Ewald and Hitzig. It was too much the custom in the first half of this century—and not among theologians alone—to write as if the most complicated problems could be settled offhand in a professorial study. This excessive belief in the power of the individual no longer exists in the same degree. A deeper sense has been awakened of the manifold complexity of the problems of antiquity, and a desire to reduce the element of

pure conjecture within the narrowest possible limits. But even were it otherwise, would the dogmatism of his opponents justify the dogmatism of Dr. Pusey? There was yet another evil custom of some in the author's younger days—namely, to hurl irritating and contemptuous expressions at the scholarship of orthodox theologians. It is true that the orthodox party of the time was really the weaker in scholarship, but its opponents seemed to intimate that its inferiority was a consequence of its orthodoxy. Happily this uncivilised form of warfare is fast passing into oblivion. If we younger scholars have occasion to oppose either Dr. Pusey or Dr. Delitzsch, it is on purely philological grounds. Is it too much to hope that Dr. Pusey may some day recognise the fact, to which Dr. Delitzsch does such ample and constant justice?

The author seems to have thrown his main strength into the critical Introduction to the book of Zechariah. He regards the denial of Zechariah's authorship of chaps. ix.-xiv. as parallel to the denial of Plato's authorship of the "Laws." The parallel would, perhaps, have been more effective if Dr. Pusey had shown us any quotations from the disputed chapters asserting the authorship of Zechariah in the literature contemporary with that prophet. He is, in the present writer's long-cherished and expressed opinion, nearer the truth than his opponents in his estimate of language as an evidence for the date of the Old Testament writings; but is it captious to suggest that he goes somewhat too far in his depreciation, and that his counter-arguments from modern works of literary art may easily be fallacious? But to go further into a question like this, the complication of which is forcibly shown by the table of hypotheses at the end of the Introduction, would be out of place. The candour of the writer is manifested by two explicit admissions—(1) that the school called (or misnamed) rationalistic agrees in denying the view of Zechariah held by Dr. Pusey (p. 508); and (2) that "the questions whether the six last chapters were Zechariah's, and whether they were written before the Captivity, are entirely apart" (p. 509, note d). Of Dr. Pusey's philological notes, we need only remark that they are characterised by the same strict regard to phraseological usage (except on xiv., 6?) as in the previous parts. And yet one sometimes feels that a bolder course would have done more justice to the prophet. Dr. Pusey's practice, however, is no doubt useful as a protest against the wilfulness of some critics. We notice an ingenious explanation of "crowns" in vi., 11. The ample references to various and early Jewish interpreters (see especially note on ix., 9) deserve grateful recognition. The printing, too, is almost immaculate.

T. K. CHEYNE.

The Ottoman Power in Europe; its Nature, its Growth, and its Decline. By Edward A. Freeman, D.C.L., LL.D., &c. (London: Macmillan & Co., 1877.)

THIS volume, the author tells us, is intended to serve as a companion to his former work, the *History and Conquests of the Saracens*, though

it contains a larger infusion of the political element, as dealing with events which have a more direct influence on the circumstances of our own day. Its appearance is opportune at a time when all minds are occupied with that tangled skein of ideas and interests, and past and present agencies, which we familiarly call the Eastern Question, but of the real bearings, and still more of the causes, of which the majority of educated persons have but a vague conception. We may regard the book as forming three portions: (1) an examination of the circumstances which cause the political condition of the East of Europe to differ from that of the West; (2) a succinct sketch of Ottoman history; and (3) a narrative of the events of the last two years, since the commencement of the revolt in the Herzegovina, together with remarks on the present political situation. From a historical point of view, the first of these is by far the most important; both because it is the part of the subject concerning which the greatest amount of ignorance prevails, and on account of the rare combination of skill and knowledge with which it is treated. The work is illustrated by three coloured maps, showing the divisions of South-Eastern Europe at the time of the invasion of the Ottomans, and the area of the Ottoman dominions at the time of their greatest extent, and at the present day.

In his first chapter Mr. Freeman draws out the points which the nations of Western Europe possess in common—their common origin, as members of the same Aryan family of the human race; their common history, as having been all brought under the influence, either political or moral, of the Roman Empire; their common religion, as being all Christians, in one form or another, and having, notwithstanding their antagonisms, stronger features of resemblance than of disagreement, when compared with the professors of another faith; and, finally—what results from all this—their common possession of political, moral, and intellectual instincts, combining to produce a common civilisation. He then proceeds to trace those features in the history and condition of South-Eastern Europe which, independently of the Turks, cause it to differ from the West; and, in particular, the permanence of distinctions of race and creed. Thus, whereas both in France and England more than one language is spoken without the political unity of those nations being affected, in the east of Europe, on the other hand, in the Austro-Hungarian empire, as well as in Turkey, the result is different. "We cannot conceive a Welsh, an English, and a Norman village side by side; but a Greek, a Bulgarian, and a Turkish village side by side is a thing which may be seen in many parts of Thrace." The first cause of this is to be found in the different position which the Roman Empire held in the East from what it did in the West. For, whereas in Western Europe the civilisation of Rome met with no rival, and was consequently able to assimilate to itself the nations that inhabited those countries, in the East it was checked by the higher culture of Greece, which permanently maintained itself and perpetuated its language,

so that the Roman Empire in the East became Greek, while the Greek nation in name became Roman. Again, when the Slavonic races settled in the Eastern Empire, occupying there a place answering to that which the Teutonic invaders held in the West, they did not find, as those nations did, a powerful and uniform Roman influence, widely spread over an extensive area, but a divided influence, partly Greek, partly Latin, centred in the single city of Constantinople. Hence they also, while receiving their religion and much of their civilisation from New Rome, remained apart as separate nationalities. But an independent influence was introduced when Turanian races, such as the Magyars, Bulgarians, and Turks, established themselves in Europe, none of them having any share in those elements of race, historical associations, creed, and civilisation, which the earlier peoples possessed in common. It was unavoidable that with these the process of assimilation should be more difficult. But the subsequent history of these various tribes, as Mr. Freeman well points out, contains an important lesson. For from the cases of the Magyars and Bulgarians we learn that there is no insuperable obstacle in the way of a Turanian race either taking its place among other European nations, or being actually fused with another and different race. The former of these processes took place with the Magyars in Hungary, who have thoroughly adopted European civilisation; the latter, with the Bulgarians, who so completely amalgamated with the Slavonians, among whom they settled, as to lose their language, and every other trace of their foreign origin. In contrast to these, the third of these Turanian races, the Turks, have never been either assimilated or conformed to the civilisation of Europe; and the reason of this is to be found in their religion. For whereas the two former, entering Europe as heathen tribes, in process of time accepted Christianity, the Mohammedanism of the Turks forbade them to regard those of another creed otherwise than as subjects and aliens, and, failing to convert them, has aggravated the isolation of races already existing, and established permanent social and political inequality. This result has always followed, and must necessarily follow, wherever a Mohammedan race is dominant in a country, and the overthrow of such a dominion is the only way in which just and equitable government can be secured.

There is one point in Mr. Freeman's account of the races of Eastern Europe on which we must take leave to differ from him—viz., the view that the Rouman people are representatives of the ancient Thracian race. This thesis he does not maintain overconfidently, though it occupies a somewhat prominent position in his book, but we cannot help thinking that it is untenable. He is quite right in arguing against the received view, which the Wallachians themselves strongly maintain, that they are the direct descendants of the Roman colonists in Dacia; for the period of 160 years during which the Romans occupied the country was too short to have effected so permanent an influence, and the subsequent passage of innumerable tribes through that part of Europe was sufficient to obliterate it; to

which Mr. Freeman might have added that the modern language must have retained some words derived from the races who settled there, especially the Goths, which is not found to be the case. But the idea that the interior of Thrace was never Hellenised, and that that province adopted the Latin language, seems to be disproved by the researches of the French traveller, Albert Dumont, who found numerous Greek inscriptions in Thrace, even in the remote valleys, but only six Latin ones, five of which were bilingual, and even the milestones in Greek, so that his impression is that in the second century after Christ the civilisation of Thrace was wholly Greek. It seems more probable that the Roumans are descended from the inhabitants of the country popularly called Aurelian Dacia, and in official language Dacia Ripensis—i.e. the part of the ancient Moesia that bordered on the Danube, to which Aurelian withdrew the colonies from Dacia. From this region the ancestors of the present occupants of the Danubian Principalities probably migrated northwards about the thirteenth century, while others wandered southwards into various provinces of the Balkan peninsula. The evidence in favour of this view will be found well drawn out in an able book, Roesler's *Römische Studien*.

In his interesting sketch of Ottoman history, Mr. Freeman assigns as causes of the great and rapid success of that people, in addition to the disunion of the Christian nations, the great ability of the early Sultans—who present us with a succession of rulers almost unequalled in history—and the institution of the tribute-children. This latter practice, which was established by Sultan Orkhan, was one of the ablest, as it was certainly one of the most diabolical, pieces of statecraft ever devised. According to it, Christian children of tender age were torn from their families, to be educated as Mohammedans for the service of the Sultan, and, according as they were found to excel in intellectual or physical power, were employed as secretaries in the various departments of the Government, or were enrolled among the corps of Janissaries. In this way a body of men was created who were wholly independent of all ties and associations, and capable of being used as a tremendous engine for carrying out their master's despotic will. In the course of the seventeenth century the tribute of children gradually died out, not so much from any growing feeling of humanity in the ruling race, as from the custom that had arisen among the Janissaries of making their position hereditary. From this time the power of the Ottomans began to wane, and this institution, like a parasitic plant, very nearly ended by destroying that on which it grew. As is well known, the Janissaries became the most turbulent part of the Turkish army, until their destruction by Sultan Mahmud was a political necessity.

The last hundred pages of the book are devoted to the events of the last two years, and unsparing criticism of the persons and Powers that have taken part in them. Into these we need not follow Mr. Freeman, since affairs have passed out of the management of a shortsighted diplomacy into the

hands of the only Power which has shown itself in earnest in the matter. At the time when his volume was published war had not yet been declared; but the following may be taken as his view of the existing state of affairs. While professing to have "no great faith in Governments, least of all in despotic Governments," but a strong faith in nations and national movements, he says:—

"The deliverance of the subject nations ought to be, if possible, the work of all Europe. Failing that, it should be the work of Russia and England together. But if England holds back, and leaves Russia to do the work alone, the fault lies with England and not with Russia. If the designs of Russia are good, we lose the glory of sharing in them; if her designs are evil, we fail to employ the best means of thwarting them. The policy with which England entered into the Conference, the resolve that, in no case whatever, was anything to be done, that in no case should the Turk be either helped or coerced, was the very policy which Russia, if she has any hidden designs, would wish England to follow."

H. F. TOZER.

The Large and Small Game of Bengal and the North-Western Provinces of India. By Captain J. S. Baldwin, F.G.S. (London: Henry S. King & Co., 1876.)

Sonee; or, Camp Life on the Satpura Range. By R. A. Sterndale, F.R.G.S. (London: Sampson Low & Co., 1877.)

I REMEMBER reading in an old magazine, published about 1830, that "India is a used-up subject." It has been used-up a good many times since then, and it is almost used-up again now. A mere repetition of ordinary hunting-adventures and accounts of the *tamashas* of native chiefs gets tiresome after a time. Something more is required of writers on India at present, whether in the way of going deeper into the life of the country, or in superior reproducing powers for the benefit of the ordinary reader.

Captain Baldwin's book is to a certain extent useful and interesting; but it is a work belonging neither to personal adventure nor to science. He takes Indian game in separate chapters, beginning with the tiger, ending with the hare, and going over a large variety of animals and birds; and he manages to mix up a good many scientific descriptions with his own adventures and those of many other people; but the reader does not always know where he is—how far he is dealing with what is vouched for by the author, or with other people's fictions, and how far the more scientific descriptions may be taken as accurate. He speaks of himself as hunting in 1863, along with a "Bhootiah shikary," "quite by myself, and many miles away from our snow passes and British territory, and among the bare round-topped hills of Thibet." If there be no delusion here it would be exceedingly interesting to know when and how Captain Baldwin managed to accomplish this feat of geographical exploration. Further on we incidentally learn that he was three weeks in Tibet in the same year, 1863, not "quite by myself," but "in company with B——n of the cavalry," and "Tissum" and "Tazang" are mentioned as places he visited; but that is far from being enough.

Sonee is not a satisfactory book. Mr. Sterndale calls it "a tale of Indian adventure;" but he also says that the incidents are "all personal experiences of my own and my friends." Why don't people who have got personal experiences come forward and state them, mentioning place and date? We are specially distrustful of the experiences of "my friends." When what is related over a camp-fire by "B——n of the cavalry" is put into print years after in the valley of the Thames, it is not only apt to take a strange shape, but the elements of truth, which gave it at least verisimilitude, are apt to evaporate. A story is a story, and a narrative of personal experiences is quite another thing. In *Sonee* there is no story properly speaking, and the personal experiences do not impress one as such, however closely they may follow what actually happened; because throughout there is a feeling that we are dealing with fictitious characters. The ground referred to has also been described in a much more satisfactory manner by the late Captain Forsyth in his *Highlands of Central India*.

ANDREW WILSON.

Bibliotheca Pastorum. Edited by John Ruskin. Vol. I. "The Economist of Xenophon." Translated into English by A. D. O. Wedderburn and W. G. Collingwood. With a Preface by the Editor. (London: Ellis & White; Orpington, Kent: G. Allen, 1876.)

WHETHER Mr. Ruskin is Quixotic in reckoning that working men will understand his *Fors Clavigera* is a question hard to determine, unless one could put oneself in their places; although, to cultivated tastes, its sparkles of wit and irony, its direct and candid teaching, are a treat which, after enjoying, we do not care to miss. Much depends on whether the clients for whom he has planned his St. George's Fund will "lend him their ears, with an eye to culture, order, happiness, and homekeeping."

There is no need to recall to our readers the details of Mr. Ruskin's scheme for raising on British ground a seed of peasantry of simpler and happier tastes, and sounder views and culture; but we may remind them that one feature of the schools which it calls into life is that "besides the natural history of the place they live in, they should know Latin—boys and girls alike—and the history of five cities, Athens, Rome, Venice, Florence, London" (*Fors C.*, 8, p. 16). In pursuance of this provision, doubtless, is issued the translation before us, a sample classic of an exemplary author, from one of those typical cities which, Mr. Ruskin avers, "have mainly supplied the world with classical scriptures and pictures"—classical as distinct from "inspired," but still classical in the high sense of expressive of eternal truth. It were easy to sneer at the attempt to cram Xenophon into the children of British rustics or navvies; but, "the ideal," he notes, "of simplest and happiest domestic life is given for all time, and recognised as being so, in the later strength of the Peloponnese." Under its influence thrived the moral power of patriotism, self-sacrifice, and sovereign duty, which nought but a return

to like simplicity in our day can resuscitate. For which reason nothing can be wholesomer than to become imbued with the views of that domestic life which one whose retirement was passed under Lacedæmonian influences at Scyllus, near Olympia, an Athenian soldier, a model country gentleman of active habits, a scholar and philosopher, and withal a trustful religionist professed and practised. Strange that—as the workman's son in a national school has long found sounder education than the farmer's at a commercial—this volume, which is now proudly designed for "a chief domestic treasure of British Peasants," has not long ago ranked as a chief classical instruction of life and morals for our public schoolboys, who might thence have gathered hints and maxims and rules of guidance calculated to have no small influence on after-life. Nor is the boon restricted even to these. In days when there is a secret reaction towards simplicity, and a more frequent yearning bids the man of property go back to the rural life on his paternal acres, eschewing the life of towns, and, to quote Mr. Ruskin,

"living under his fig-tree and vine, or in pastoral and blossomed land flowing with milk and honey: confident in the guidance of his household gods, and rejoicing in the love of the Father of all in satisfying him with the blessings of the breast and of the womb, and crowning him with the fullness of the store and the basket"—

such a one might do worse than take Xenophon's *Oeconomicus* as his counsellor in making the experiment. No thoughtful steward of God's gifts can face the misery, distress, want, crime around him, and not feel "verily guilty concerning his brother," unless he lays hold of every help towards so bounding his personal expenditure as to have a maximum for helpful charities; and Xenophon might teach him, with this aim, to adopt the life of farmer, or shepherd lord—having the sense and courage "to refuse himself and his family a London season, to stay on his estate and employ the shopkeepers in his own village instead of in Bond Street," if by so doing he could lessen in his measure the sum of human wretchedness.

The teaching of the first volume of *Bibliotheca Pastorum* is twofold: as contained in the editor's expository and suggestive preface, and in the translation of the *Oeconomicus* by his intelligent undergraduate comrades. The whole is a capital transcript of an essay on the ideal gentleman-farmer by one who divided the autumn of a long life between healthy rural occupations, and the commemoration of them in racy and colloquial prose. For the *Economist* takes the form of a dialogue, first between Socrates and Critobulus, afterward between the same and Ischomachus, a model καλὸς κἀγαθός. It is in the quasi-Socratic conversation of the first interlocutors that we find one of the three statements, as Mr. Ruskin esteems them, of most precious truth—a faultless definition of wealth, and its dependence for efficiency on its possessor's merits and faculties. A man's property is only what benefits him: and this, if he makes ill use of it, money no more does than the henbane which maddens the eater. Wealth too, is so far a relative term, accord-

ing to the modern phrase, as its secret consists in knowing *how to keep a surplus* on small means or large, in due proportion. At this point Critobulus is led, by contemplation of the different success of individuals as to keeping such a surplus, to sound Socrates as to the ablest teachers of Economics, and the philosopher professes readiness to give information from having long noticed that there were but two classes—the reckless managers, always losing, and the earnest men of business, ever well-to-do. After a word or two on those virtues of order and forethought which make the difference betwixt farming or housekeeping at a profit or a loss, and on the needless expenses which sometimes leave no margin for the necessities of agriculture, Socrates (or Xenophon) does justice to a not less “precious truth” of this treatise:—

“In my opinion,” says the author, “a wife who manages her share in the household matters will have as much influence as her husband on their prosperity. It is the labour of the husband that brings in the money of the family, but the judgment of the wife that regulates the spending of most of it” (c. iii., § 15).

And though we have met with a critic of Xenophon’s ideal Athenian wife who pronounces her an unintellectual piece of goods, and “a flagrant case of the subjection of woman,” there is far more truth in Mr. Ruskin’s description of it, as giving

“in sweet detail the loving help of the two equal helpmates, lord and lady; their methods of dominion over their household, of instruction, after dominion is secure, and of laying up stores in due time for distribution after due measure. Like the ideal of stately knighthood, this ideal of domestic life cannot be changed, nor can it be amended but in addition of more variously applicable detail, and enlargement of the range of the affections by the Christian hope of their eternal duration” (Pref. p. xli.).

That this is no exaggeration of Xenophon’s picture of domestic life might be proved by other passages in keeping with it. The hearty well-to-do Ischomachus meets Socrates’ surprise at finding him lounging abroad in the daytime by the query what need there is for him to be a stay-at-home when he can trust all household matters to his wife unhelped. The training he had given her after prayer and sacrifices, when she had come to him a bride at the age of fifteen, had taught her that the divine union of male and female involves a shelter, a home, and a common interest, and that, in the division of labour between the partners, the outdoor concerns fall to the man, the indoor to the woman. Would that the day were nearer when, perchance through pondering the *Economist*, our farmers might recognise this maxim by ceasing to employ females in agriculture! But with Xenophon the wife is the husband’s acknowledged equal. She is to win and wear the Queen Bee’s privileges as well as to exercise her functions: the latter, duties of prudence, order, storage; the former, the devotion of attached followers from the sick servants she has nursed, and the young ones she has disciplined. That the ideal husband did not lord it over his child-wife, but inspired her to a rivalry of worth, appears in his holding up to her the prize of double honour (cf. c. vii. *ad fin.*), and in his judicious

discouragement of those feminine foibles which she gave up at once when she found that the glow of health made her cheeks more to his taste than the vegetable rouge with which she had disguised them (c. x.). That there is nothing new under the sun is a truism which finds corroboration in this interesting—shall we say, curtain-lecture? One hears the maxim “A place for everything and everything in its place” with an impression that it is a sparkle of modern wisdom. But Ischomachus not only propounds it, but illustrates it also by the example of the Chorus and the Army, and especially of the Great Phoenician merchantman, which was a model of orderly stowage, and which, it seems, was subjected to occasional inspections by the steward of everything on board, in case of accidents, reminding us of the “surprises” practised on board Indian troopships nowadays. “For,” says the pious Ischomachus, “when Heaven raises a storm on the sea there is no time to look about for what you want, or to hunt for what is not at hand” (c. viii., § 16). In an earlier chapter (iv., § 21-4) there is a capital anecdote of the Cyrus of the *Anabasis* astonishing Lysander by the regular and successful planting of his Park at Sardis, and illustrating, by his personal share in both the measurement and plantation, the adage, “If you want a thing well done, do it yourself.” One more adage must be traced home, and this one distinctly. It is told *à propos* of stewards.

“There is related,” said Ischomachus, “an answer made by a Persian to his king which I have ever admired. The king had lately become possessed of a fine horse, which he was anxious to make sleek and strong as soon as might be. And thereunto he made enquiry of one reputed to be skilful in such matters what would soonest make the horse sleek and strong: and to this he replied, ‘The Master’s Eye!’ Even so, Socrates,” he concluded, “in all else I think the Master’s eye best able to make things fair and good” (c. xii. § 20).

Mr. Ruskin attaches speciality also to the truthful ideal of kingly character and government given us by Xenophon in Cyrus the Persian. It is found mainly in chapter iv., and exhibits him taking as lively and personal an interest in the agriculture as in the warlike equipment of his provinces and satrapies. But if from the model sovereign we descend to the model gentleman—notably to the model country-gentleman—then it would be hard to find in an ancient classic one truer, fuller, purer, or more imitable. In keeping with his rule of dual government, Ischomachus apportions his own day to the promotion of health, exercise, increase of substance, and furtherance of justice out of doors, taking an active part with his bailiffs and workmen, engaging in warlike exercises, sifting charges of injustice, and adjusting quarrels and differences. He trains his stewards to his own hand, and seems to recommend a sort of co-operative movement. For instance, his better-half, with parity of reasoning, conciliates her housekeeper by giving her an interest in their joys and sorrows, and letting her participate in their good fortune, whenever Heaven sends them abundant good (cf. xii., 6).

We drill the *Georgics* of Virgil into gene-

ration after generation of English boys: but it may be doubted whether Xenophon is not *magis audiendus de re rustica*. How well does he put into Ischomachus’s mouth the cardinal points of husbandry—the criteria of the nature of the soil; the seasons and manners of sowing; the operations of reaping, threshing, winnowing; the directions for planting trees, and the precautions to be observed. Into these space forbids our entering, but we may claim every farmer’s assent to Xenophon’s axiom as to a soil showing its nature even in neglect. “Even when waste,” he says, “it shows its nature all the same. For cultivate the soil which brings forth wild things in beauty, and you will find it yield in their beauty things no longer wild” (c. xvi., § 5). How often is this saying reaffirmed *à propos* of thistles! Again, weak soils must be sown lightly; for a weak soil can as ill ripen much corn as a worn-out sow mature a large litter. But the details of the later chapters surprise us by their applicability to modern rules of farming and timber-planting, being replete with maxims as to which the pupil will hardly credit his ears when told that they are ancient. Of one thing he may be sure, that Xenophon’s teaching herein is for all time, as, indeed, it is in his kindred treatises. True, it was no fashion of his day to cultivate huge farms “with a minimum of man and an abundance of machinery,” but he makes farming pay so well that Ischomachus used to buy a farm that had been neglected, to get it into cultivation and sell it at a profit.

Hanc olim vitam veteres! Our generals and our Home Secretaries ere now have been taken, almost direct, from the personal and active superintendence of their ancestral estates, and the nursing of their properties. May this version of Xenophon’s *Economist* restore so sound and manly an occupation to fashion. It will aid in uniting high and low, rich and poor, one with another, both in pursuits and sympathies.

JAMES DAVIES.

CURRENT LITERATURE.

LORD ACTON has followed up his address on *The History of Freedom in Antiquity*, as we hoped he would do, by one on *The History of Freedom in Christianity* (Bridgnorth: Edkins). The subject is so large that it is a pity that he did not devote at least two lectures to it, and he seems himself to have felt the difficulty of compression. Full justice to the theme, indeed, could not be done in less than a volume. After a sketch of the influence of Teutonic customs and of the Church in supporting the claim of the people to control their rulers, Lord Acton points out that both the great mediaeval parties appealed to the people as the source of power:—

“Here are the sentiments of the most celebrated of all the Guelphic writers:—A king who is unfaithful to his duty forfeits his claim to obedience. It is not rebellion to depose him, for he is himself a rebel whom the nation has a right to put down. But it is better to abridge his power, than he may be unable to abuse it. For this purpose, the whole nation ought to have a share in governing itself; the constitution ought to combine a limited and elective monarchy, with an aristocracy of merit, and such an admixture of democracy as shall admit all classes to office, by popular election. No government has a right to levy taxes beyond the limit determined by the people. All political authority is derived from popular suffrage,

and all laws must be made by the people or their representatives."

This is the language of St. Thomas Aquinas. The ablest of the Ghibelline writers, Marsilius of Padua, speaks in much the same way:—

"Laws, he said, derive their authority from the nation, and are invalid without its assent. As the whole is greater than any part, it is wrong that any part should legislate for the whole; and as men are equal it is wrong that one should be bound by laws made by another. But in obeying laws to which all men have agreed, all men, in reality, govern themselves. The monarch, who is instituted by the Legislature to execute his will, ought to be armed with a force sufficient to coerce individuals, but not sufficient to control the majority of the people. He is responsible to the nation, and subject to the law; and the nation that appoints him, and assigns him his duties, has to see that he obeys the constitution, and has to dismiss him if he breaks it. The rights of citizens are independent of the faith they profess; and no man may be punished for his religion."

Great in theory, the Middle Ages, at all events the closing Middle Ages, were far to seek in the practice of liberty. The reign of the Kings of the Renaissance was at hand. It is hardly fair to criticise a writer so cramped for space, but here at least Lord Acton fails to do justice to these Kings of the Renaissance. There is much to be said against them, but their very existence was possible because intelligence is as essential to the commonwealth as popular control. A one-sided and immoral exercise of intellect only leads us to ask under what conditions popular government is favourable to the leadership of the intellectual and the moral, a side of the question which Lord Acton has, perhaps necessarily, neglected. In the brilliant sketch which follows, the reader is constantly reminded of the lack of space which prevents the full development of the subject. We are constantly tempted to ask for more than we get. One question on a matter of detail we may be permitted to ask. Lord Acton gravely asserts that the Blue Laws of Connecticut forbade men to walk to church within ten feet of their wives. Are the Blue Laws of Connecticut anything more than an elaborate hoax?

Natures Embassie. By R. Brathwaite. (Boston, Lincolnshire: R. Roberts.) We so lately discussed the merits and demerits of Brathwaite in reviewing Mr. Hazlitt's *Barnabae Itinerarium*, that it is scarcely needful to go very minutely into the matter again. If anything could inspire admiration of the long-winded poet, it would be the present beautiful edition of his most serious work. Mr. Roberts has expended on the book all the wealth of his experienced taste; and type, paper, and binding are all most winning. The work of which a facsimile reprint is given is that issued in 1621 under the fantastic title of "Natures Embassie: or the Wildemans Measures: Danced naked by twelve Satyres, with sundry others continued in the next Section." Bound up in the same volume are three other works, "The Shepherds Tales," pastorals which had been separately printed a few months before, "Omphale, or the Inconstant Shepherdesse," and "His Odes; or Philomels Teares." Brathwaite was then in the prime of life, and we may judge fairly enough from these poems what he was capable of producing at his best. The Satires are not reassuring: the motto on the title-page says:—

"Wild men may dance wise measures; come then, ho!
Though I be wild, my measures are not so;"

and they are, in fact, exceedingly tame. They are more discussions of ethical questions than satires, each preceded by a preface in conceited prose, and itself composed in a six-line heroic stanza. Where the style is best, as in the satire called "Love to the Last," where the story of Pyramus and Thisbe is told, it is homely without being picturesque, and smooth without being graceful. "The Shepherds Tales" are so very much superior to the Satires as to justify the theory that Brath-

waite had a distinct talent in the pastoral direction. The versification is varied and melodious, and the dialogues are taken up out of the dead level of a fabulous Arcadia by felicitous references to the actual details of English country life. In such stanzas as the following there is much of the grace of a preceding generation, of Lodge and Greene in their calmer moments:—

"Tell me, Love, what thou canst do?
Triumph o'er a simple swain,
Binding him to such a vow
As to make his grief thy gain;
Do thy worst thou canst do now,
Thou hast shot at us in vain,
For we are free though we did once complain.

Free we are as is the air,
Or the silver-murmuring spring;
Free from thought or reach of care,
Which do hapless lovers wring;
Now we may with joy repair
To our gladsome plains and sing,
And laugh at Love, and call 't an idle thing."

But the best piece of all is the last, "The Shepherds Holy-Day," in which Mopsus and Marina dance a galliard to the spinet. This is altogether clever and delightful. In "Omphale," a long poem of nearly 600 lines, in heroic measure, we return to the habitual dreary manner of Brathwaite, loquacious and trivial, like some tiresome country gossip. It is the description of a fair woman, loved to distraction, but found false and shameless. In the general misty volubility three lines stand out and claim quotation for their extreme oddity, though certainly not for their beauty. The poet laments that Omphale by this time has learned to—

"Put on coy looks and th' fashion of disdain,
Mince-speech, huff-pace, sleek-skin, and perfumed breath,
Goat's-hair, breasts-bare, plume-fronted, fricate-teeth."

The decline of the poor lady was, indeed, rapid and complete. If she was a student of the dramatic poetry of the period, she might be surprised to find herself compared to—

"Messalina, Martia,
Faustina, Lais, Claudia, Portia."

The "Odes," seven short lyrical pieces, are considerably better than this poor trash; the last, "The Fall of the Leaf," being a happy experiment in the manner of "Barnaby's Journal." The repeated presentation to the public of Brathwaite's works in a luxurious form would seem to indicate that there are still admirers of his writings, and we know that Joseph Haslewood made him the object of a most devout worship. Not to be dogmatic, we will admit that he may present abundant points of interest to the antiquary, the historian, and the philologist; but we do not think he can ever become very precious to the mere lover of poetry.

A LITTLE pamphlet-book, about 100 pages, has been published in Venice at the office of the *Poliglotta*, entitled *Lord Byron at the Armenian Convent*, by George Eric Mackay. This gentleman, it seems, is author of *Sylvia in the West*, &c., and is editor and proprietor of the *Poliglotta*. He is now producing a companion volume, *Lord Byron in Venice*. The present pamphlet works up some old articles, but is stated to be chiefly new—especially one section, the "Confessions of the Blind Friar"—i.e., the reminiscences of an aged recluse who knew Byron when in the convent in 1816-17. The principal point in this section consists of one or two anecdotes illustrating the very strong anti-Turkish feelings of the poet: assuming these details to be fairly verified, they are worth preserving. In other respects the pamphlet is not particularly novel or accurate, but it furnishes a readable little monograph of the relations between Byron and the Armenians. We are rather surprised that Mr. Mackay should suppose that the apocryphal correspondence between King Abgarus and Jesus Christ, of which

he furnishes a translation, is any novelty to English readers. One object in publishing the pamphlet appears to be a wish to raise funds towards a Byron monument on the Venetian island of the Armenians, S. Lazaro.

The Practical Gold-Worker; or, the Goldsmith's and Jeweller's Instructor. By George E. Gee. (Crosby Lockwood and Co.) To afford a general knowledge of the history of gold, and its appliances in the goldsmith's art, is the object of this little volume. The author begins with the various sources of supply. California now produces gold to the value of thirteen millions per annum, more than the average produce of the whole world before 1847, the year of its discovery in California. Australia and New Zealand furnish one-third of the total supply, and their gold is remarkable for its purity. The difference in the colour of English sovereigns and those coined at the Sydney mint is occasioned by the one being alloyed with copper, and the other with silver. No metal can be so extended by beating: one ounce of gold may be made to cover ten acres of ground. The author proceeds to describe the methods of wire-drawing, which is carried to the greatest perfection in India. He goes through polishing, enamelling, engraving, chasing, and all the other manufacturing processes. His information is thoroughly practical, and will no doubt prove useful to the artisan as well as interesting to the general reader.

Half-Hours among some English Antiquities. By Llewellyn Jewitt. (Hardwicke and Bogue.) This little manual, as the author states in his preface, is written with the view of making the study of antiquities, especially those of our own country, acceptable to the younger students. He therefore begins with the Barrows and the endless stores of treasures they contain, taking his readers through the three great periods of our history, Celtic, Romano-British, and Anglo-Saxon. Then follow the stone circles, including Abury and Stonehenge. The implements of stone and flint, and the early instruments of bronze, are next treated of. Roman roads, the wall of Antoninus, the Roman villa at Woodchester, tessellated pavements, and altars, follow in succession. In the sixth chapter the "half-hour" is passed among ancient pottery—the Celtic, derived from burial grounds; the pottery of the Romano-British period, comprising the beautiful red lustrous Samian ware; the Caster ware of Northampton; the pottery of the Upchurch marshes of the Medway, and other localities. Arms and armour, sepulchral brasses, and coins, each form separate chapters. That on church bells is of great interest. Glass and personal ornaments complete the series. In his book on *The Grave Mounds and their Contents*, Mr. Jewitt has treated many of these subjects more fully. In the present work he desires to infuse a wish to know more, in which he has been eminently successful, and his descriptions are greatly enhanced by the numerous graphic illustrations which adorn his book.

Is the Sultan of the Turks the Caliph of the Mussulmans and Successor of the Prophet? asks Mr. Neil Baillie, through the medium of Messrs. Smith and Elder, not omitting to furnish the lucid and concise reply which might have been expected from so learned and well-known an exponent of Muhammadan law. This separate publication of a paper read before the Royal Asiatic Society on May 14 last is well worth the perusal of those who see in the Sultan of Turkey the universally-recognised Khalif of Islam. The writer's freedom from party spirit is quite refreshing, and may be judged by the circumstance that, while he rejects the Ottoman claim to the "Khalifat," he believes Muslim intolerance to have been exaggerated when considered an essential bar to impartial government over a population of mixed religions. The two main arguments of his paper are interesting.

"We are told," he says, "by Mr. D'Ohson, 'that, at

the time of the conquest of Egypt by the Turks, a formal renunciation was made of the *Khilafat* by the House of Abbās, in favour of the Ottoman Sultans, and that, by virtue of such renunciation, the right to it was transferred to, and acquired by, the latter in the person of Selim I., according to the unanimous opinion of modern jurists."

But the modern jurists referred to are unknown to Mr. Baillie as to many others, and he puts it to Muhammadan lawyers whether a renunciation resting on such vague authority only "is sufficient, in their opinion, to over-ride the authority of an express tradition of their prophet, the authenticity of which is not called in question." Then, as regards tribal descent, he asserts the general belief of Sunni and Shia'h, "that the Imām, or religious head of the community, must be of the tribe of Koreish, though the Sheeahs have added to the qualification that he must also be of the family of Aly." Few Oriental politicians or scholars need be informed that neither the Sultan Selim nor his successors can be brought into the line of ethnology here contemplated. But the true Shia'h believes in the absent Abu Kasim, or Imām Mahdi, the last of the twelve Imāms, until whose return the *Mujtahids*, or doctors of the law, hold the position of his temporal and spiritual directors. Petitions in a European language, and couched in a style more suited to Manchester than Medina, give no evidence on the subject whatever, from a critical point of view. Setting this objection aside, however, the political bearing of such exotics in Oriental lore is matter so foreign to our pages that we willingly refrain from discussing the prominent allusion made to these. For truth-seeking readers who take up Mr. Baillie's book, and have neither time for bulky references nor taste for one-sided octaves, we recommend some short instructive *Notes on Muhammadanism*, by the Rev. T. P. Hughes, published by Messrs. Allen and Co. in 1875.

Turks and Greeks; Notes on a Recent Excursion, by the Hon. Dudley Campbell, M.A. (Macmillan), corresponds very closely to the author's modest description of it, as suited for those whose occupations scarcely leave them time for solid works on the subject, or even for the letters of newspaper correspondents. The author's route is by the Danube to Constantinople, where he remains a month, and from thence by Athens and Corfu to Brindisi. His opinions on Eastern affairs are moderate and sensible, and he seldom obtrudes his own views, but where he had the opportunity of obtaining information, he gives it as he received it from his interlocutor. His opportunities, however, were not great—not nearly so great as those of an ordinary newspaper correspondent. The part about the Greeks strikes us as being better than that about the Turks, probably because the former race is more communicative. Like most passing travellers, he is apt to fall into mistakes. He seems to regard the porters at Constantinople as Turks, whereas they are almost all Armenians; and when he says, speaking of Brindisi, that he "did not observe, as Horace did, that the bread was gritty," we fancy that he is confusing Brundisium with Canusium; and of the latter place travellers tell us that the bread is still gritty, owing to the friable material of which the millstones are made.

NOTES AND NEWS.

PROF. A. S. WILKINS and Mr. E. B. England, of Owens College, Manchester, have in hand a translation of *Das Verbum der griechischen Sprache*, by Prof. Curtius, of Leipzig, which will include the additions and corrections prepared by the author for the second edition of the original, now in the press. The work will be issued by Mr. Murray, the publisher of the *Principles of Greek Etymology*.

"On Horseback through Asia Minor; Five Months with Turks, Circassians, Christians, and

Devil-Worshippers," is the title of Captain Burnaby's new work, which is in rapid preparation.

Thalassa is the title of a work to be issued shortly by Messrs. Marcus Ward and Co., on the depth, temperature, and currents of the ocean. The writer is Mr. J. J. Wild, member of the civilian scientific staff of the *Challenger Expedition*.

THE same firm announce for early publication a *History of Belfast*, from the earliest time to the close of the eighteenth century, by Mr. George Benn.

The last mail from India has brought us good news—General Cunningham is actively engaged in printing his *Corpus Inscriptionum Indicarum*. Dr. Bühler gives us a specimen of what we may expect from that collection in an article reprinted from the *Indian Antiquary*, "Three new Edicts of Asoka," to which we shall have to refer again; and Prof. Kielhorn announces that the printing of his edition of the *Mahābhāṣya* has actually begun. This will at last be a critical edition of the enormous commentary on Pāṇini's Grammar. There has been an evil star preventing hitherto the long-desired edition of this classical work. For a long time it was supposed that the expense of publishing it would be too great. Afterwards, when the first attempt was made by the late Dr. Ballantyne, the edition was got up in so extravagant a style that it had to be stopped after the first volume. For a long time Prof. Goldstücker advertised a complete edition, but he died before it was finished, and when it appeared it was not a critical edition of the text, but a photographic facsimile of some old MSS. In the meantime a very handy edition was published at Benares, but full of misprints, and, when we come to any critical questions, untrustworthy. At last, after so much time, labour, and money has been spent, the work of publishing a critical edition of the *Mahābhāṣya* has been entrusted to Dr. Kielhorn, who by his edition of the *Paribhāṣās*, and by various articles on Pāṇini, has proved himself the best Vaiyākaraṇa among living Sanskrit scholars. A critical edition of the *Mahābhāṣya* had become indispensable; not that we shall learn from it any new grammatical forms of the Sanskrit language, or be able to correct by its help many blunders in our ordinary Sanskrit Grammars. The study of Sanskrit grammar, as it is understood in Europe, must be based on a critical study of the Sanskrit classics, and on the principles of Comparative Philology. But the Grammar of Pāṇini is a work that deserves to be studied for its own sake, and in the commentaries on it we find an analysis and a philosophy of language such as no other literature can boast of. Besides, both Pāṇini and his commentators represent historical periods in the history of Sanskrit literature, and from a critical edition of their text we may expect elucidations of many obscure points, and decisive evidence for the solutions of questions of vital importance in Sanskrit scholarship. Like the editions of the great commentaries on the Vedas, the edition of the great commentary on Pāṇini will mark a new epoch in Sanskrit Philology, and we hope that Dr. Kielhorn may secure sufficient assistance to carry his great work through the press without too much delay.

DR. GROSART, of Blackburn, Lancashire, is in urgent need of a copy of John Davies of Hereford's *Wit's Bedlam* (1617), for completion of his Works in the "Chertsey Worthies' Library." Can any of our readers help him in this?

MR. FREDERICK CROWEST, author of *The Great Tone Poets*, has ready another musical work on *Anecdotes of Celebrated Musicians*, with lengthy notes, critical and historical. Messrs. R. Bentley and Son will publish the book.

MESSRS. PARKER will publish shortly *A Review of the Ancient Liturgies of the Church of England before the First Prayer-Book of Edward VI.*

by F. E. Warren, B.D., Fellow of St. John's College, Oxford. This volume will contain the surviving Scottish, Irish, Welsh, and Cornish fragments of the old British Liturgy, as well as the chief portions of the Anglo-Norman Uses of Sarum, York, Hereford, &c., with, it is hoped, the Ordinary and Canon of the hitherto unpublished Drummond, Rosslyn, and Stowe Missals, if the necessary permission to inspect and collate their contents can be obtained.

PROFESSOR BLACKIE has in the press a poem, in ten cantos, on the Wise Men of Greece. The subjects of the cantos are Pythagoras, Xenophanes, Thales, Heraclitus, Empedocles, Anaxagoras, Aristodemus, the death of Socrates, Aristippus, and Plato. The volume will be published in the autumn by Messrs. Macmillan and Co.

CAPTAIN HAWLEY SMART is writing a new novel for the *St. James's Magazine*, entitled "Sunshine and Snow." The opening chapters will appear in the July number.

MESSRS. CHAPMAN AND HALL have in course of preparation a translation of the late Albert Jacquemart's *Histoire du Mobilier*, the most complete and authoritative treatise on the subject that has yet been written.

WE have received from the local publishers the first number of *The Island Quarterly*—the Isle of Wight magazine, which has been announced to be a good deal above the usual level of provincial publications, and which fulfils this promise. Not much in its contents is startlingly original, but most of it is neatly written, and the paper by the editor, Mr. S. Wheeler, on "The Pulpit," and its reflection quite as much as its guidance of the tone of the day, is undoubtedly thoughtful as well as lucid. The county of Hants is fertile in periodical literature: a Quakers' quarterly magazine is issued from Southampton.

WE are unfortunately compelled to reserve till next week the third and concluding letter of Mr. Alexander J. Ellis's second series on the subject of Spelling Reform. It deals with Weak Syllables.

MESSRS. MACMILLAN AND Co. will publish in October the Hunterian Lectures for 1877, delivered at the Royal College of Surgeons by Prof. Brudenell Carter, on "The Defects of Vision which are Remediable by Optical Appliances." The lectures will contain an explanation of the metrical system of lenses, and of their use in estimating errors in the refraction of the eye.

At their book sale last week, Messrs. Sotheby, Wilkinson, and Hodge disposed of some scarce and valuable topographical works, including Hasted's *Kent*, 23*l.*; Manning and Bray's *Surrey*, 20*l.*; Brayley's *Surrey*, 13*l.* 15*s.*; Pennant's *London*, 20*l.*; Nelson's *Islington*, illustrated with drawings, newspaper-cuttings, &c., 11*l.* 15*s.*; Lysons' *Environs of London*, similarly illustrated, 14*l.* 10*s.*; Stow's *Survey*, 5*l.* 5*s.*; &c., &c.

MR. G. F. PARDON writes:—

"Your reviewer accuses me of plagiarising names and incidents from the works of other writers. It may be that two or three names in *Noble by Heritage* occur also in the novels of Dickens and Thackeray; but I was not conscious of the fact when I casually mentioned Deuceace and Lord Nozoo. Such names, it seems to me, would occur to any writer, and might be used by him without the least suspicion of plagiarism; but I distinctly disavow all obligation to Messrs. Henry Cockton and Charles Reade, for, strange as it may seem, I never read *Valentine Vox* or *Hard Cash*, and am quite unacquainted with the characters and incidents introduced into those popular novels."

MESSRS. HURST AND BLACKETT will shortly issue a new novel, called *Annette*, by the author of *St. Olave's*, *Janita's Cross*, &c.; and *A Thing of Beauty*, by Mrs. Alexander Fraser, author of *Her Plighted Troth*, &c.

THE publishing firm of B. G. Teubner, of Leipzig, has the following philological works in pre-

paration. Of Ritschl's smaller philological writings the third volume is already in the press. It is to contain six papers relating to Plautus, those among Ritschl's labours which concern Terentius and Varro, and a few minor papers. The fourth volume, which will contain a full collection of the papers on Latin Inscriptions and Grammar, is to follow closely upon the third; and the whole collection is to be complete in five volumes. Prof. V. Gardthausen is preparing for the press a manual of Greek Palaeography, which is to be considerably more comprehensive than Prof. Wattenbach's little work on the same subject. C. Meiser is engaged on a new critical edition of Aristotle's *περί ἑρμηνείας*, and A. Ludwick on a new edition of the relics of *Maximi et Ammonis carmina de actionum auspiciis*. E. Baehrens intends to edit a few Latin poems, dating from the fourth and fifth centuries, hitherto unpublished. Autenrieth is going to publish a new revised edition of his Homeric Dictionary, and H. Schiller one of his work on the Lyric Metres used by Horace.

THE *Russische Revue* contains a description, from the point of view of a naturalist, of the island of Hogland in the Baltic, giving the results of a scientific visit paid to it the year before last by F. T. Köppen. Prof. A. Wesselovsky contributes an account of an old Italian Mystery, extracted from the fragments of a work in which Abraham, Bishop of Souzdal, described his journey to Italy, on the occasion of his attending the Council of Florence in 1438-1439. And a translation is given of several chapters of the valuable articles recently published by A. Pypine in the *Russky Vyestnik* on old Russian literature and culture.

UNDER the title of *Soyuz Knyazei*, &c., or "The Fürstenbund and the German Policy of Catharine II., Frederick II., and Joseph II., from 1780 to 1790," M. Alexander Trachevsky, of Tiflis, has just published (in Russian) at St. Petersburg a valuable historical work. Many German writers, as he says, have already treated the subject, such as Adolf Schmidt, Klüpfel, Häusser, Ranke, &c., but they have not made use of those Russian archives which ought to be consulted by every historian who wishes to investigate thoroughly the questions to which it gives rise. Catharine II. laid great stress on her influence in Germany; and her special ambassador at Frankfurt, Nicholas Rumiantsof, communicated to her an immense amount of information, which serves to throw much light upon the proceedings of the German princes of the period. In the Archives of the Russian Foreign Office preserved at Moscow, M. Trachevsky has found a rich store of material which he has turned to excellent account. It is to be hoped that his work, great part of which originally appeared in the St. Petersburg *Vyestnik Evropy*, may be rendered more generally available by being translated into German.

IN the January and February number of the *China Review*, Mr. Walters, in continuation of his essays on the Chinese language, contributes an interesting chapter on the Chinese use of metaphor. The examples he gives of metaphors commonly employed by Chinese writers, while illustrating various phases of the national life, furnish additional evidence of the extremely prosaic nature of the Chinese mind. The system of education in China is not conducive to the development of the powers of the imagination, as may be gathered from an article in the same number on "A Chinese Horn-book," in which the writer points out the meaningless drudgery to which every schoolboy is subjected, and advocates the adoption in schools of a Chinese Reading Book recently published by the Rev. Charles Piton, who proposes to introduce boys to the mysteries of their native tongue by the Ollendorf system. In an article on "Chinese Dentistry," Mr. Rogers exposes some of the frauds practised on suffering Chinamen and credulous foreigners by clever quacks. In a recent work on

China a chapter was devoted to the wonderful cures of toothache effected by native dentists, and also to the almost magical effect of a certain powder which when applied to the gums so loosens faulty teeth that they drop out of their own accord. After reading Mr. Rogers's article the mystery becomes plain. From the pen of Dr. Bretschneider we have the translation of a Chinese itinerary from the North-Western frontier of China to the Mediterranean Sea. The record purports to be the account of a journey made between these points during the fifteenth century, but adds little to our knowledge of the regions traversed. Mr. Alabaster's paper on the Chinese Law of Inheritance is a valuable contribution, and Mr. Playfair tells the pathetic legend of the Peking Bell Tower in smooth verse. The number concludes with the usual notices of new books, and with notes and queries on Chinese subjects.

DR. PAUL GOLDSCHMIDT.

THE untimely end of Dr. Paul Goldschmidt, who died of a fever at Galle on May 7, is a heavy loss to Indian Philology. Although Dr. Goldschmidt had only spent two years and a half in Ceylon at the time of his death, he had succeeded in making several important discoveries. Already in his first Report, which is dated September 2, 1875 (see for a reprint of it the ACADEMY of November 20, 1875), he was enabled to state that he had collected, from the north-central province alone, eighty-three copies of inscriptions, nearly all of them in Sinhalese, which he had found either in caves or on huge rocks situated in the vicinity of ancient Vihāras or convents. His thorough knowledge of Prakrit, of which he has given fine specimens in his former writings, enabled him to decipher these inscriptions, which cover a period of about 2,100 years, from the beginning of the Buddhist epoch down to modern times. He proved thus that Sinhalese is not a non-Aryan language, as was almost universally supposed, but a direct descendant of the Sanskrit of the Vedas, closely connected with some of the Prakrit dialects, but strongly deviating from Pāli. Another important result of his researches was this, that the oldest Sinhalese inscriptions are written in the same character and are of about the same period as the Southern Açoka inscriptions. This goes very far to confirm the assumption of Dr. Burnell, that the art of writing was not introduced into India before the third century B.C., whether it came from Babylonia or from South Arabia. Dr. Paul Goldschmidt has expressed himself in favour of the latter view, and suggested, in a letter to the editor of the ACADEMY, which was published in our number of February 17, 1877, that the Himyaritic characters of South Arabia were first introduced into Ceylon, and thence spread to the north. Prof. Siegfried Goldschmidt, of Strassburg, has published a somewhat detailed obituary notice of Dr. Paul Goldschmidt in the *Allgemeine Zeitung*, from which we quote the following particulars. Dr. Goldschmidt was born in 1850 at Dantzig, where his father was councillor of the Admiralty, left school at the age of seventeen, and pursued his studies, chiefly in Sanskrit and the languages derived from it, at the Universities of Heidelberg, Berlin, Tübingen, and Göttingen, where he took his degree in 1872. He afterwards went to London, where he stayed from 1873 to 1874, entirely absorbed in the study of Prakrit MSS., those relating to the religion of the Jains especially. At the end of 1874 he left for Ceylon, where the Colonial Government had asked him to collect and publish all the extant ancient inscriptions. To this difficult but honourable task he devoted himself with unbounded zeal, and without any regard for his health, which was put to a severe test by a long-continued sojourn in the jungles, where the inscriptions are chiefly to be found. The term for which he had engaged himself being nearly up, he only intended to return to Europe for a short respite, and had proposed to

himself to explore after his return to Ceylon the unknown language of the Veddes, when death put an end to his labours. Two Reports, the second of which is dated September, 1875, are all that has been published of his investigations into the Sinhalese language, and it is much to be desired that the materials collected by him may be published, or his researches continued by a competent scholar.

NOTES OF TRAVEL.

THE second part of the Berlin *Zeitschrift der Gesellschaft für Erdkunde* for this year brings a most interesting description of the plain of Arrho, one of the most remarkable districts of Abyssinia, by Dr. W. Schimper, who has been resident there for the past fifty years. This plain, which has been visited and partially described by Munzinger and Hildebrandt, forms a depression beneath the sea-level, beginning at about two days' journey SSE. of Massowa, and extending thence along the base of the mountains of the province of Agame. It supplies all Abyssinia with salt, which is not mined by the Abyssinians themselves but by the semi-independent Tāltals, a small branch of the Adāl Gallas. The periodical changes which take place in its physical aspect are very remarkable. The annual rains which occur at the time of the dry season on the plateau give sufficient moisture to cause a chemical action to take place in the materials gathered in the depression. Mud cones, four to ten feet in height, are thrown up, from the tops of which smoke and sometimes even flames break out. While some are rising, others sink and disappear to be thrown up again in altered shapes, so that the whole district seems to boil. This appearance continues until the end of the rainy season, or more correctly till the whole district is flooded with water, which then comes down in the torrents from the plateau, and which puts an end to the commotion. At the end of both rainy seasons the water evaporates from the flooded country, which then appears covered to a depth of several inches with a hard coarse-grained salt. Herman von Holten contributes an account of a journey from Cochabamba in Bolivia across the headwaters of the Chapare and Chimare tributaries of the Rio Mamore, and has supplied a valuable sketch-map of his route. On comparing this small portion with the general official Brazilian map of the Mamore basin, the exceedingly deficient state of knowledge of the interior of Bolivia is at once apparent.

THE fourth *Bulletin* of the Geographical Society of Cairo is a more than usually valuable one, containing as it does an original paper by Dr. Nachtigal on the Central African country of Wadai, and an account of the Egyptian expedition to Harrar by its leader, Mohammed Moktar. Captain Burton, it may be remembered, was the first, as he is still, we believe, the only, European who has ever reached this important commercial city of East Africa, "unknown Harrar," and he describes his adventurous journey to it in 1854-55 in his *First Footsteps in East Africa*. In the later expedition the astronomical position of Harrar has been accurately determined, the city has been surveyed, and a fine large-scale plan of it is appended to this description of the journey. The paper also treats of the Galla tribes dependent on Harrar, and gives an historical sketch of the sovereigns who have ruled from the city, the ancient capital of Hadiyah.

By latest accounts from Lisbon, the preparations for the departure of the expedition which is to traverse Africa from Loanda to Mozambique appear to be approaching completion. It is hoped, indeed, that the exploring party, consisting of Messrs. Pinto, Capello, and Robert Ivens, of the navy, will be able to start from the West Coast early in July. Two routes have been suggested for their journey. In the one case they would

proceed at once, by Ambrisette, to San Sebastian, and thence explore the Congo, following its course as far as the probable junction with the Cassabi. They will thus be able to settle the moot point whether the Cassabi is the Congo itself or an affluent of that river. In the former case the party will proceed up the Congo with a view to ascertain its relation to the Lualaba, and thence through the Lake Region to the Upper Zambesi. In the other eventuality it is proposed that they should ascend the Cassabi, and investigate the possible relations of its basin with those of the Quanza, the Cunene, and the Zambesi. The second route proposed is from Loanda, through Cassango, to Matiamvo, from which point the party would follow the Cassabi to its junction with the Congo, and thence cross the Lake Region to the Upper Zambesi.

ARCTIC literature has received another accession during the past week. Admiral G. H. Richards, C.B., F.R.S., late Hydrographer of the Admiralty, has issued (Stanford) a pamphlet, entitled *The Arctic Expedition of 1875-76: a Reply to its Critics*.

WE understand that a new monthly magazine will be commenced at Milan on July 15, under the title of *L'Esploratore: Giornale di Viaggi e Geografia Commerciale*. The periodical will contain illustrations as well as maps, and is supported by a strong list of contributors.

MAGAZINES AND REVIEWS.

EVERY reader of serials will be disposed to wish a fair course to the *Biographical Magazine*, the first number of which is issued this month by Messrs. Trübner and Co., and contains portions of the literary lives of Thomas Carlyle and George Sand, besides biographical matter about the Khedive, Bismarck, Gortchakoff, and Hobart Pasha. Carlyle's biography is meant to be the *pièce de résistance*, and extends over twenty-two pages, which chronicle the small beer of the philosopher's "origines" among the fighting masons, whose eldest and weightiest brother—Old James—was the father of the great Thomas Carlyle, the book-author. His mother was Old James's second wife, a native of Kirkmahoe, in Dumfriesshire, and we learn from this biography that "she was a great reader and most religious," and had also "a very sweet temper." The line adopted with this biography, as it starts from out of the cradle, is to compare the facts which can be arrived at by examination of traditions and the like with the philosopher's description of his earliest days in *Sartor Resartus*, and it is well worth while to study the pictures of Diogenes Teufelsdröckh and his father and mother by the test of the contemporary reminiscences of Mrs. Mulligan and Mr. Easton, the once mason's apprentice to Thomas Carlyle's father. In this month's *Day of Rest* Mr. William Haughton tacks to the text or heading of "I go a-fishing," a pleasant notice of Fish and Fishing as found in the Bible, with data of the Lake of Galilee, and its bream, and *silurus*, or sheat-fish, a sort of sturgeon. The modes of fishing were nets, angling, *sans* rod or float, and fishspearing, confined to the sportsman. Among other papers are a "Sketch of Dante," and a brief biography of Lord Shaftesbury. *Cassell's Magazine* has a short but spirited story of a Race for Life—a wild ride, in which steam had to run neck and neck with water, on the Vigilant Locomotive, the result being the stoppage of the traffic of a North Country line barely in time to save a bursting reservoir from destroying the Apps Viaduct and carrying away the passengers, before the most pressing dangers were averted. The "Story of Furniture," ancient and modern, and the statistics and particulars of the Cornell University are other useful papers in *Cassell's*, and amid a number of other well-written and readable papers we commend "How we managed our Garden-Party," and a

capitally-illustrated "Summer Holiday in Donegal." In *Good Words* we hail two excellent papers by men of mark, not ashamed to serve the best interests of their fellow-creatures—Anthony Trollope's sketch of the good work accomplished at the General Post Office, in the vast upper chamber to which you look up in passing from Cheapside to Newgate Street, where more than 800 young women find employment in the telegraph, and where there has been but one dismissal in four years; and Samuel Smiles's account of the Woodhouse Institute on the outskirts of Leeds, which was started in 1848, and which has done famous work since then in education, in temperance, and in the general and spiritual elevation of the working man. To these two special attractions we may couple another of Canon Tristram's ornithological papers, one more Walk in London, by Augustus J. C. Hare, attractive as ever, and the first part of Principal Tulloch's sympathetic sketch of St. Francis. A word must be added for "The Hour we Parted," a genuine song of Killarney. The *Sunday Magazine* is made of rather sterner stuff, and articles as secular as "Hungary and its Capital," or "America and her Freedman," are its exception. But we can testify to a very healthy tone in Mrs. F. G. Faithful's "How to live together," in Mr. Croft's "Flowers for the Little Ones," and in Ellis Lee's "Passing away," to say nothing of the commenced promise of a classical story of Roman Carthage, "Lapsed but not Lost," by the author of *The Schönberg-Cotta Family*. The *Leisure Hour* has its usual liberality of fare, and has the best of rights to be popular. What could be more opportune than the informal and delightful tramps on the Mosel, Lahn, and Neckar, which one contributor has moulded into "Three Weeks in Rhineland"? There is a paper, too, on School Natural History Societies, which have prospered increasingly since their origin in 1864, and some good natural history notes and anecdotes, as well as Rhymes on Places, which stand in the place of folklore. The account in p. 399 of the "Bore of a River" will enlarge the ideas of those who only know the phenomenon as connected with the Severn, and are unaware that it shows itself likewise in the Seine, the Solway, the Humber, and the Witham. The *Sunday at Home* is to the *Leisure Hour* as the *Sunday Magazine* to *Good Words*; but we might be restricted to infinitely drier and duller fare than the "Foolish Bees," by the author of the "Harvest of a Quiet Eye," the remarkable incident told in p. 406 of Henry Martin at Schiraz; Bridget Cornish of Morwenstow; and one or two other kindred papers. The *Churchman's Shilling Magazine* is a well-aimed and improving shilling's-worth, edited by Charles Mackeson, from which we single in this number the Rev. Frank Heath's "Sketch of Dr. Tillotson's Preaching," and O. S. T. Drake's "Stray Notes on Folklore," as the best papers; and of Mrs. Warren's household magazine, *The Ladies' Treasury*, we are free to say that almost all comes out well which passes under her editorial touch, which is saying no little where "adventures" and "life dramas" take their turn with "needlework" and "cookery."

THE last number (April, 1877) of *The New Zealand Magazine*, a quarterly now in its sixth number, contains a long article by Prof. J. M. Brown, Christchurch, New Zealand, entitled "An Early Rival of Shakespeare." It deals in a spirit of sympathy, even of enthusiasm, with the dramatist Robert Greene. The following extract pleads for a less harsh judgment than that heretofore passed on Shakspeare's antagonist:—

"Even with his demon dragging him down, and 'dead ere his prime,' he has a place in English literature that no other could fill. The wonder is that, with the life he led, he kept throughout a purer moral tone and a simpler style than any of his contemporaries. . . . Greene's diction has a sweet attractiveness of its own; it has 'the pure serenity of perfect light.' But there moves through it all, like the funeral of a little child trailing through May corn-fields, the beautiful sadness which comes as a prophecy

of early death, a mournful feature in the style of all these poets of tainted heart, great mind, and weak will; they have the mark of eternal youth upon them, though their steps totter, and their hair grows grey as with age. This alone should turn the gall of pharisaic criticism into tears of pity."

SIR BARTLE FRERE AND THE "GREY LIBRARY."

THERE is at last a ray of hope that the Grey Library at the Cape will in future be cared for as it deserves to be, and as it has been during the librarianship of the late Dr. Bleek. That collection, given by Sir George Grey to the South African Public Library at Cape Town, is unique both by its books and its MSS., all having reference to the languages of Africa and Polynesia. The reason why Sir George Grey gave it to the Cape, and not, as he once intended, to Oxford, was that he hoped it would be more appreciated there, and prove of more practical use; also because it was a collection which, if it were to retain its value, had to be carefully added to from year to year—a work that could nowhere be so successfully and systematically carried out as in Africa itself. We felt certain that Sir Bartle Frere would do all in his power to remind the people of the Cape of the responsibility which they had undertaken in accepting Sir George Grey's invaluable gift, and to induce them to make proper provision for a librarian specially qualified for the custodianship of these linguistic treasures. Some scholars in England thought that the time had come to petition for the transference of the Grey Library to some other town, as the original condition of the trust had not been properly fulfilled. But, knowing that Sir Bartle Frere would soon go out as Governor to the Cape, it was thought that his influence would soon bring about the desired result. In this expectation they have not been deceived, as they will see from the extract which we publish from a speech delivered by His Excellency at the annual meeting of the South African Public Library, on May 19. Instead of allowing the meeting to remain what, according to Dr. Dale, it used to be, "a mutual buttering day," Sir Bartle Frere told the members of the committee some very wholesome truths, gently, but firmly, and, unless we are much mistaken in our estimate of the new Governor, he is not likely to let the matter rest till a proper librarian is appointed, qualified, not only to keep Sir G. Grey's treasure laid up in a napkin, but to increase it by ample usury. We quote the following passage as given by *The Cape Argus* of May 22:—

"I know there are some of my utilitarian friends who rather look upon this portion of the library [the Grey collection and the recorded labours of Dr. Bleek] as a [mere] ornament. . . . But I would ask them to consider what title we have in South Africa to the respect and consideration of the civilised world apart from our position as a great and growing community. . . . If the person interrogated were connected with ethnology, or philology, or any of the learned branches of literature connected therewith, which are most attended to in Germany, Russia, France, England, and Holland, he would say:—'It is the place where Dr. Bleek laboured so well and made such wonderful discoveries in philology and ethnology.' In fact, what is contained in the Grey library is one of our best titles to a high place among the civilised communities of the world. Now, his work, as you are aware, has been left unfinished; but depend upon it, if we value our own character, it must be carried on and completed, and I think the sooner we set ourselves to work to do this the better. Do not let us think it is by any means a matter of mere science and literature. All of us know and venerate Dr. Moffat; we know how he has devoted himself to the translation of the book of books, the Bible, into the language of the Bechuana, the people among whom he lived and laboured. I was asking the other day, just before I left London, why have not we got this work of Moffat's published, as it is ready? I was told there were difficulties of transliteration; it was difficult to know how the Bechuana words were to be properly expressed in the alphabet we use; and here this whole

work is kept back by what it is the peculiar province of men like Dr. Bleek to teach us. It may seem a very small thing, but the proper expression in our letters of a Kafir word is a matter of the utmost importance to anybody dealing with Kafirs; and, as we all have, more or less, to deal with them and other native races in South Africa, do not let us suppose that it is a matter of purely theoretical moment. It is a matter which concerns the printer, the missionary, the legislator, the lawyer, and everybody connected with practical life in South Africa, and you have only to give the very moderate remuneration which is required, to secure the services of scholars who work, not for hire, but for the love of the work they are doing, and you may secure for yourselves a good hard return in pounds, shillings, and pence. I would, therefore, put this before you as a practical matter, and I would ask you never again to think that the labours of Dr. Bleek, or those associated with him as men of pure literature and philologists, are matters which are not of practical moment."

THE CAXTON CELEBRATION.

I.

THE magnificent collection of monuments of the printer's art which has been brought together to commemorate the four hundredth anniversary of the introduction of the Art of Printing into England by William Caxton will this day be opened by Mr. Gladstone, in the Western Galleries at South Kensington. As might be expected, the works of England's first printer occupy the foremost place, but the exhibition also contains a most instructive series of specimens illustrating the origin and development of the art in foreign countries, as well as its adaptation to the requirements of Music and the Fine Arts. Printing-machines likewise are exhibited in operation, together with the processes of paper-making by hand, stereotyping, electrotyping, and transfer-zincography.

The exact date of the introduction of the Art of Printing into this country has not yet been definitely ascertained, but an impartial study of this controverted point seems to lead to the conclusion that it was in the year 1476 that Caxton left Bruges, where he had resided for upwards of thirty years, and set up his press at "The Red Pale" in the Almonry at Westminster. Stow, indeed, states that "Islip, Abbot of Westmin. erected the first Presse of booke printing that euer was in England about the yere of Christ 1471. William Caxton, citizen of London, mercer, brought it into England, and was the first that practised it in the sayde Abbey." But Stow's facts and dates are alike faulty, for John Islip was not elected Abbot until 1500, nine years after Caxton's death, and Caxton himself records that the translation, not the printing, of the *Recuyell* was "ended and fynnysshid in the holy cyte of Colen the .xix. day of septembre the yere of our sayd lord god a thousand foure honderd sixty and enleven." The first indisputable date, however, which could be taken as the basis of the present commemoration is that of the first edition of the *Dictes and Sayings of the Philosophers*, which Caxton himself tells us was "enprynted by me william Caxton at westmestre the yere of our lord .m.cccc.lxxvij." The place of honour has therefore been assigned to the finest known copy of this book, which has been contributed by Mr. Christie-Miller from his splendid library at Britwell. Side by side with this is placed the *Recuyell of the Histories of Troy*, the earliest book printed in the English language, and that upon which Caxton began his career as a printer about the year 1474. This copy is particularly interesting from having once belonged to Elizabeth Widvile, Queen of Edward IV., and sister of Earl Rivers, the patron of Caxton's new enterprise. It is now the property of the Duke of Devonshire, having been purchased by the late Duke at the sale of the Roxburghe Library in 1812 for 1010 guineas, the largest sum ever given for a volume from Caxton's press.

The present exhibition is divided into fourteen classes, of which the four first comprise the bibliographical portion of the collection.

Class A is devoted to William Caxton and the Development of the Art of Printing in England and Scotland, and its first section consists of original documents illustrative of the life of Caxton, such as the "Wardens' Accounts" and "Acts of Court" of the Mercers' Company, in the former of which, under the date of the sixteenth and seventeenth years of Henry VI. (1438-39), is entered the receipt of the fee for the apprenticeship of William Caxton to Robert Large, afterwards Lord Mayor of London. Besides these records, there are the Churchwardens' Accounts of the parish of St. Margaret, Westminster, for the year 1491, in which occurs the entry:—

"Item atte Bureyng of William Caxton for iij torches vjs. viijd.
"Item for the bell atte same Bureyng vjd."

The second section includes the books from the press of Colard Mansion, a skilful calligrapher of Bruges, who about the year 1474 began to multiply his books by means of the press instead of the pen, and from whom there can be no doubt that Caxton learned the new art of printing. Twenty-two books printed by Mansion are known to be extant, and these are all much more rare than are most of those from Caxton's press. The most complete collections are those of the National Library at Paris and the Public Library at Bruges. Here Mansion's press is well represented by the Marquis of Lothian's beautiful copy of *Bocace de la Ruyne des nobles Hommes et Femmes*, 1477, and the *Boece de Consolation de Phyllosophye*, 1477, from the University Library at Cambridge, both printed in a fine bold secretary type, known as "gros bâtarde," and cut in imitation of the handwriting of Flemish manuscripts of that period. Jehan Boutilier's *Somme rural*, 1479, from the Bodleian Library, shows Mansion's later semi-gothic type, known as "lettres de somme."

The books assigned to the press of William Caxton constitute the third section of the first class, and this division contains upwards of 160 copies of eighty distinct works, while sixteen out of the nineteen which remain to complete the ninety-nine known productions of Caxton's press are represented by facsimiles. Eighteen of the works exhibited are unique, seven of these being from the University Library at Cambridge, three from the Bodleian Library at Oxford, three from Earl Spencer's noble library at Althorp, and one each from the Universities of Göttingen and Ghent, and the libraries of the Duke of Devonshire, the Dean and Chapter of York, and Mr. Legh, M.P. Lord Spencer exhibits the large number of fifty-five volumes, and among the names of other contributors are those of Her Majesty the Queen, the Archbishop of Canterbury, the Marquis of Ailesbury, the Marquis of Lothian, Earl Beauchamp, the Earl of Jersey, the Earl of Leicester, Mr. Christie-Miller, and Mr. Tyssen-Amhurst. Eton College, Sion College, and the Dean and Chapter of Ripon, also send volumes of the greatest interest and rarity.

Similar in character to the type used by Colard Mansion is that distinguished as Caxton's No. 1, in which only five works are known to have been printed. Four of these, the English *Recuyell of the Histories of Troy*, the French *Recueil des Histoires de Troyes*, the first edition of the *Game and Play of the Chess*, and the French *Fais de Jason*, are here exhibited, but the fifth, the *Meditacions sur les sept Pseulmes penitenciaulx*, exists only in the library of the British Museum. Mr. Blades, however, has conclusively shown by a most minute examination of their technical peculiarities, that all these books, together with the unique *Quatre derrenieres choses qui sont a advenir* in the British Museum, must have been printed at Bruges by Colard Mansion alone, or else by Caxton working under his direction. Excepting the English *Recuyell* and the *Chess Book*, there is no direct

evidence of Caxton's connexion with them, while the French *Jason*, the *Meditacions*, and the *Quatre derrenieres choses*, were undoubtedly printed by Mansion after Caxton's return to England.

The establishment of Caxton's press at Westminster is marked by the appearance of the type known as No. 2, which he most likely brought with him from Bruges after it had been used for the production of the *Quatre derrenieres choses*. The first book printed with it in England was the *Dictes and notable wise Sayings of the Philosophers*, dated 1477, of which there are three copies in the present collection. One of these, belonging to Lord Spencer, has printed on the last page the colophon which appears in the second edition, a peculiarity found in no other copy of the book. The *History of Jason* comes next in order, as having been printed about the same time as the *Dictes*, but being undated it may possibly have preceded that work. The first edition of Chaucer's *Canterbury Tales*, printed about 1478, the *Morale Proverbes of Christyne*, 1478, the *Propositiō Johannis Russell, Boecius de Consolatione Philosophiæ*, the *Margarita* of Laurentius Gulielmus de Saona, a popular school-book of which the only other copy known is in the library of the University of Upsal, the *Cordiale*, 1479, the second edition of the *Dictes and Sayings of the Philosophers*, dated 1477, but really printed in 1480, the *History of Reynard the Fox*, 1481, and *Tully of Old Age*, 1481, all claim attention. The *Parvus et Magnus Catho* and the *Mirrouir of the World*, both printed about 1481, are noteworthy as being the earliest books in which Caxton used woodcut illustrations, but the better condition of the blocks indicates that priority belongs probably to the former. The second edition of the *Game and Play of the Chess*, printed about the same time, is also illustrated with woodcuts. The unique *Infancia Salvatoris*, without date, but printed before 1479, and formerly in the celebrated Harleian Library, has been sent from abroad by the University of Göttingen.

Other unique books printed in type No. 2 are the first edition of the *Parvus Catho*, the first edition of *The Horse, the Sheep, and the Goose*, the *Temple of Glass*, the first and second editions of *The Chorle and the Bird*, the first edition of the *Book of Courtesye*, and Chaucer's *Anelida and Arcyte*, all printed about the year 1478, and lent by the University Library at Cambridge. Besides these there are the Duke of Devonshire's second edition of the *Parvus Catho*, and the second edition of *The Chorle and the Bird* from York Minster, both of the same date as the preceding. Type No. 2 disappeared at the end of 1478, when it was replaced by a recasting with variations, which lasted until 1481.

All the books printed by Caxton before 1480 have the lines of an uneven length, but in that year he adopted the practice of spacing them out to a uniform extent, as had been done by Colard Mansion since 1478, and by Ulric Zel, of Cologne, since 1467. This fact alone is sufficient to dispose of the theory that Caxton was initiated into the art of printing at Cologne, for no one who had once learned to space out the lines to an even length would have ever reverted to the earlier and ruder method.

Passing over type No. 3, which was a Missal type, and chiefly used for head-lines between the years 1479 and 1484, we come to the books in type No. 4, which ranges from 1480 to 1485, and includes among other works the two editions of the *Chronicles of England* of 1480 and 1482, the *Description of Britain*, 1480, the *Curia Sapientiae*, printed about 1481, *Godfrey of Boloyne*, 1481, the *Polycronicon* (1482), Guillaume Deguillville's *Pilgrimage of the Soul*, 1483, the *Liber Festivalis*, 1483, Gower's *Confessio Amantis*, 1483, the *Booke whiche the Knyght of the Toure made to the enseynement and techynge of his daughters*, 1484, the *Book called Caton*, the *Golden Legend* of Jacobus de Voragine, the *Order of Chivalry*, the second edition of the *Canterbury*

Tales, Chaucer's *Book of Fame*, the *Curial*, and the *Life of Our Lady*, all printed in 1484, the *Life of Saint Winifrede* (1485), the *Histories of King Arthur*, 1485, and *The subtil histories and Fables of Esope*, 1484, which is illustrated with numerous quaint woodcuts. The copy of the last-named work lent by Her Majesty the Queen is the only one which contains the woodcut of "Esopus." The curious folio broadside of *Death-Bed Prayers*, from the Althorp Library, is likewise unique.

The volume of most interest among those printed in type No. 5, which was in use from 1487 to 1491, is the *Doctrinal of Sapience* (1489) from the Royal Library at Windsor, which is printed on vellum, and was long believed to be the only book by Caxton so produced. The British Museum, however, has recently acquired a copy of the second edition of St. Bonaventure's *Speculum Vitae Christi*, also printed on vellum. The Windsor copy of the *Doctrinal* is further remarkable for having at the end three additional leaves, "Of the negligences happying in the masse and of the remedies," the absence of which in other copies of the book is thus explained:—"This chapitre to fore I durst not sette in the boke by cause it is not conuenient ne aparteynyng that every laye man sholde knowe it." Another book of great interest printed in this type, and which it is hoped will be exhibited, is the *Commemoratio Lamentationis sive Compassionis Beatae Mariae in morte Filii*, without date, but printed about 1488, and discovered in 1875 in the collection of M. Vander Haeghen, by whom it has been presented to the library of the University of Ghent. This work has on its first page a small woodcut, representing the dead Christ supported on the knees of the Virgin, which is identical with one of the illustrations in the *Speculum Vitae Christi*. The unique *Image of Pity*, a quarto broadside containing a woodcut of our Saviour upon the cross with some lines beneath, printed about 1489, was discovered not long ago by Mr. Bradshaw in the University Library at Cambridge. Besides these there are the *Book of Good Manners*, 1487, and the first and second editions of St. Bonaventure's *Speculum Vitae Christi*, printed respectively in 1487 and 1490, and the *Royal Book*, printed in 1488. Classed with Caxton's own productions of this period is a unique *Missale ad usum Sarum*, belonging to Mr. W. J. Legh, M.P. This book was printed for Caxton by William Maynall of Paris in 1487, and in it first appears Caxton's large device with his well-known trade-mark, often mistaken for a date. This volume will, moreover, attract much attention on account of its having appeared five years earlier than the Salisbury Missal printed at Rouen by Martin Morin in 1492, hitherto accepted as the first edition of the book.

Christine of Pisa's *Fayts of Arms and of Chivalry*, printed in 1489, introduces type No. 6, which lasts until Caxton's death. Here we find the first law-book ever printed in this country, the *Statutes of Henry VII.* (1489), the *Boke of Eneydos* (1490), the third edition of the *Dictes and Sayings of the Philosophers*, printed about 1490, the *Arte and Crafte to knowe well to dye*, the second edition of the *Liber Festivalis*, and the *Chastysing of goddes Chyldern*, all printed in 1491. Several books printed in this type are unique, and of these the visitor may see the *History of Blanchardyn and Eglantyne*, and the *History of the Four Sons of Aymon* (1489), from Althorp, as well as the *Directorium Sacerdotum* (1489), *Ars Moriendi*, and unique fragment of the second edition of the *Book of Courtesye* (1491), from the Bodleian Library. The absence of the unique *Gouvernaille of Helthe*, belonging to the Earl of Dysart, and of the unique second edition of the *History of Reynard the Fox*, in the Pepysian Library at Magdalen College, Cambridge, is much to be regretted.

Three books remain which have not been included in the foregoing remarks, but which are

nevertheless printed in Caxton's later types. They are the *Life of St. Katharine of Sienna*, dated 1493, the third edition of the *Golden Legend*, also dated 1493, and professing to be printed "By me Wylliam Caxton," and the *Siege of Rhodes*, printed about 1493 or 1494. The two first were undoubtedly printed by Wynken de Worde after Caxton's death, but the last is justly styled by Mr. Blades "a typographical puzzle." The types are, indeed, in some instances those of Caxton, but the printing is more rude than either that of Caxton or of Wynken de Worde, and is more suggestive of that of Machlinia.

We cannot conclude these brief remarks upon the press of William Caxton better than by referring the reader who is desirous of pursuing the subject further to Mr. Blades' admirable *Life and Typography of William Caxton*, or to his new and condensed *Biography and Typography of William Caxton*.

ROBERT EDMUND GRAVES.

MISCELLANEA.

THE July number of *Frazer's Magazine* will contain an article by Mr. William Simpson, special artist of the *Illustrated London News*, on Dr. Schliemann's recent discoveries at Mycenae and Hissarlik, calling into question the soundness of some of Dr. Schliemann's conclusions, and pointing out some inaccuracies in his plans.

We are informed that Mr. Alfred E. Craven, who, as we mentioned recently, is proceeding to East-Central Africa on a scientific expedition, has undertaken to make geographical investigations in the Tanganyika district for the Committee of the African Exploration Fund, now being raised by the Royal Geographical Society. Mr. Craven has been provided with a complete set of instruments, and the results of his observations will, doubtless, prove very useful. We are glad to learn that the Committee of the Fund have so early evinced their determination to lose no time in getting to work, and we trust that the liberality of the public will enable them very shortly to undertake geographical explorations on a more extended scale.

A CORRESPONDENT of acknowledged eminence as an editor of old ballads and books, writes:—

"I have lately subjected a large number of the Percy Society books to a strict collation with the very originals cited, and the result in all cases was the same; the verdict arrived at 'Untrustworthy'—whole lines omitted as well as words, destructive to the sense; words interpolated, blundered over, or wilfully changed; the grossest carelessness throughout; so that I feel convinced there can never have been any comparison of proofs with the originals, but the faulty MS. copy alone was relied on throughout. Without prejudice or heat I deliberately affirm this, and I have the proofs alongside of me if I am challenged to prove it."

SELECTED BOOKS.

General Literature.

- JOVANOVIĆ, C. A. Forschungen üb. den Bau der Peterskirche zu Rom. Wien: Braumüller. 10 M.
KOPPEL, R. Textkritische Studien üb. Shakespears *Richard III.* u. *King Lear*. Dresden: G. L. 2 M. 25 Pf.
OLIPHANT, Mrs. Carita. Smith, Elder & Co. 31s. 6d.
ROYAL ACADEMY ALBUM, 1877. Cassell. 63s.
ST. JOHN, M. The Sea of Mountains. Hurst & Blackett. 21s.

History.

- BAUER, B. Christus u. die Caesaren. Berlin: Grosser. 7 M. 50 Pf.
DENT, E. Annals of Winchcombe and Sudeley. Murray.
ODHNER, C. T. Die Politik Schwedens im westphälischen Friedenscongress u. die Gründung der schwedischen Herrschaft in Deutschland. Gotha: Perthes. 6 M.
ROCHOLZ, E. L. Die Aargauer Gessler in Urkunden von 1250 bis 1513. Heilbronn: Henninger. 6 M.

Physical Science and Philosophy.

- MEYER, O. E. Die kinetische Theorie der Gase. Breslau: Maruschke & Berendt. 8 M.
SIMCOX, Edith. Natural Law: an Essay in Ethics. Trübner. 10s. 6d.

Philology.

- SCHOLIA Graeca in Homeri *Iliadem*. Ed. G. Dindorfus. T. 3 et 4. Oxford: Clarendon Press.
STUDIIEN, romanische. Hrg. v. E. Böhmer. 9. Hft. Die Liedersammlungen der Troubadours, untersucht v. G. Gröber. Strassburg: Trübner. 10 M.

CORRESPONDENCE.

"CAESAR DOTH BEAR ME HARD."

1 Oppidians Road, Primrose Hill, N.W.: June 22, 1877.

"It is remarkable," says Craik in his *English of Shakespeare*, p. 116, "that the expression [bear one hard], meeting us so often in this one play [*Julius Caesar*], should be found nowhere else in Shakespeare. Nor have the Commentators been able to refer to an instance of its occurrence in any other writer." The instances in *Julius Caesar* are these:—

"Caesar doth bear me hard; but he loves Brutus" (I., ii., 317);

"Caius Ligarius doth bear Caesar hard" (II., i., 215);

and

"I do beseech ye, if you bear me hard, Now whilst your purpled hands do reek and smoke, Fulfil your pleasure" (III., i., 157).

So all the Folios, except in the second instance, where the Second and Third and Fourth read *hatred*. I have to thank a friend for informing me—and I suppose from Craik's remark the fact will be new to most people—that the phrase occurs also in Ben Jonson's *Catiline*, IV., v., where Sempronius says in answer to Lentulus' praise of Cethegus:—

"Ay, though he bear me hard
I yet must do him right; he is a spirit
Of the right Martian breed."

That the phrase was felt to be difficult seems to be shown by the substitution of "hatred," as mentioned above. And the phrase *to bear hatred* does occur in *Rom. and Jul.*, II., iii., 53; *to bear hate* several times in Shakespeare, as *Mid. N. D.*, III., ii., 190, *M. of V.*, IV., i., 61, *Titus And.*, V., i., 3; *so to bear a grudge*, *M. of V.*, I., iii., 48; and *to bear malice*, *Hen. VIII.*, II., i., 62; comp. *to bear good will*, *Two G. of V.*, IV., iii., 15. But yet the interpretation is obvious enough. *To bear one hard* = hardly to bear, with difficulty to put up with, to find it no easy thing to tolerate, &c. And in this sense it is used once elsewhere by Shakespeare, with a thing, not a person, for the object. Thus in 1 *Hen. IV.*, I., iii., 170, the Archbishop of York is spoken of as

"Who bears hard
His brother's death at Bristol, the Lord Scroop."

Comp. *Richard III.*, II., i., 56:—

"If I unwittingly, or in my rage
Have aught committed that is hardly borne
By any in this presence, I desire
To reconcile me to his friendly peace,"

where the form "hardly" is especially to be noticed. Thus *to bear hard* is exactly the Greek *χαλεπὸς φέρειν*; a phrase seemingly used rather of things than persons, as in *Plat. Rep.*, 330 A.:—καὶ τοῖς δὴ μὴ πλουσίοις χαλεπὸς δὲ τὸ γῆρας φέρουσιν εὖ ἔχει ὁ αὐτὸς λόγος κ.τ.λ.; comp. the Latin *gravier ferre*, which also seems to be used less commonly of persons. We still say, colloquially at least, "I can't bear him" = I detest him, I can't "stand" him. What the phrase we are considering meant was:—"I can scarcely bear him," "It is all I can do to tolerate him," or, to use an old verb, "I can scarcely abide him." Thus "Caesar doth bear me hard" = Caesar barely endures me, bitterly dislikes me.

Hard then = hardly, as the quotation from *Richard III.* shows. So "to run hard," &c. With this form of the adverb comp. such phrases as "speak me fair in death," &c.

Dr. Johnson explains *bear* in the phrase before us as = "press;" and alongside of it quotes from Addison:—"These men bear *hard* upon the suspected party." But *bear upon* and "*bear*" cannot be bracketed in this way. *Bear upon* is quite a different phrase—like *χαλεπὸς φέρειν* with *ἐπὶ* and a dative—and is still of extremely common occurrence. Nearer the Shakespearean phrase in sense is "*bear with*," where perhaps "*bear*" is used absolutely: be bearing or tolerant, i.e., *patient*, in dealing with me.

The phrase in *Julius Caesar*, I., ii., 35—

"You bear too stubborn and too strange a hand
Over your friend who loves you,"

may perhaps be illustrated by *Lear* III., i., 27:—

"The hard rein which both of them have borne
Against the kind old King."

JOHN W. HALES.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, July 2.—3 P.M. Asiatic.

TUESDAY, July 3.—8.30 P.M. Biblical Archaeology: Adjourned
Discussion on Mr. Boscawen's Paper on "The Chrono-
logy of the Egibi Tablets;" "Astronomical Symbo-
lism of the East," by E. de Bunsen; "On the Reading
and Signification of the Accadian Ideogram *Sa*, &c.,"
by F. Lenormant.

WEDNESDAY, July 4.—7 P.M. Entomological.

THURSDAY, July 5.—4 P.M. Sanitary Institute (at the Royal
Institution): "The Future of Sanitary Science," by
Dr. B. W. Richardson.

5 P.M. Zoological (Davis Lecture): "Hornbills and their
Habits," by Dr. Murie.

FRIDAY, July 6.—8 P.M. Geologists' Association.

SCIENCE.

A Chinese Dictionary of the Cantonese Dialect.
By Ernest John Eitel. Part I. A—K.
(London: Trübner & Co., 1877.)

OF late years the relations between the foreign and native merchants in China have undergone a complete change. Formerly the Chinamen, knowing nothing of "outside" countries or of foreign markets, were compelled to deal only with resident European merchants, and these, finding themselves in the enjoyment of a monopoly, were naturally unwilling to give themselves the unnecessary trouble of dipping into the mysteries of the language, but were content to trust their intermediary business entirely to the management of their *compradores*. Recently, however, Chinamen have learnt to snatch little by little the gains which used to belong exclusively to the "Barbarians." They have in several instances opened direct communication with the centres of trade in Europe and America; they have possessed themselves of numerous steamers; and, in fact, they are doing all which in them lies to reverse the old order of things. The competition which has thus been excited has had the effect of inducing the foreign merchants to bestir themselves, and particularly to make a study of the language which before they despised. Hence has arisen a demand for works on the provincial dialects, and the volume before us is one of the many which have appeared in the Shanghai, Fuhkeen, Amoy, and Canton dialects in response to the requirements of the day.

The idea of the present work arose out of an attempt to compile a new edition of Dr. Williams's *Tonic Dictionary of the Chinese Language in the Canton Dialect*. Valuable as that Dictionary is, the strides which have been made in our knowledge of Chinese in the twenty years which have elapsed since its publication led to a desire on the part of students for a revised edition which should embody the results gained by the investigations of modern scholars. This task Dr. Eitel undertook to perform, but, after having spent two years in revising the pages of Dr. Williams's *Dictionary*, he found that to carry out his plan of compilation such a large portion would have to be entirely recast that he determined to bring out a completely

new Dictionary based on "the works published by Kanghi, Dr. Legge, and Dr. Williams."

Kanghi's work must always form the groundwork of every dictionary of the Chinese language, but its compilers, like most Chinamen, having been absolutely ignorant of even the alphabet of philological science, huddled all the meanings of the words together without making any attempt to arrange them in their proper sequence. Unfortunately, as we think, Dr. Eitel has transferred these to his Dictionary in the same unmethodical order, and in one or two cases he has given mistaken interpretations to the explanations of the Chinese authors. For instance, he tells us, on the authority of Kanghi, that *Fan* "Brahma" means, among other things, "Translations of books from the West." On turning to Kanghi we find that the compilers say of this character *Chuh tsze se yih shih shoo*, which should be rendered, not as Dr. Eitel gives it, but "It is met with in Buddhist books from the West," and then they go on to say that the meaning of the word is "pure" and "still." Both Morrison and Medhurst thus understood the sentence, and it is difficult to understand how it can be made to bear another interpretation.

The Dictionary before us is, on the whole, however, a great improvement on that of Dr. Williams. The meanings given are fuller, and the examples of the use of the characters are more numerous. The necessity also which compelled Dr. Williams to forego the use of native characters to express the phrases under each heading has happily not been binding on Dr. Eitel, and thus in every case the phrases appear in the original as well as in Roman letters. Immediately following the character at the head of each entry are given the various forms which it assumes at the caprice of penmen, or by common usage; and in some cases as many as six or seven variants are given of the same character, every one of which is sufficiently different to perplex a beginner. One fault observable in Dr. Williams's Dictionary, as well as in almost every other Dictionary of the language—namely, the absence of all distinguishing marks to indicate whether the examples illustrating the use of the words are from classical, literary, or colloquial authorities—has also been avoided by Dr. Eitel, who has classed his examples in three divisions, headed respectively by the letters *Cl.* for Classical; *Mi.* for Mixed or Middle Class, between the Classical and Colloquial; and *Co.* for Colloquial.

As a rule the examples thus furnished are admirable, but the part these should play in a Dictionary is that of illustrating the meanings which follow the headings, and not that of substitutes for them. In the case of some few common words, however, Dr. Eitel has been content to give but one or two of the leading meanings, and has left the student to disinter the remainder from the list of examples which follow. For example, we find *Fá* (page 93) described as meaning "blossom," "name of a country," "a surname," and then we have a number of examples of its use, from which may be gathered the additional meanings which are given by Dr. Williams, of "a flower," "pleasure,"

"vice," "variegated," "ornamental," "to exaggerate." This, however, is merely a fault of construction, and one which may be easily avoided in the succeeding Parts. The opening chapters which deal with the peculiarities of the Cantonese Dialect and the nature and history of the Tones form a valuable Introduction to the Dictionary, and the examples for Tone-practice which follow them are well chosen and arranged.

ROBERT K. DOUGLAS.

CURRENT SCIENTIFIC LITERATURE.

Introduction to the Study of Chemical Philosophy. The Principles of Theoretical and Systematic Chemistry. By William A. Tilden, D.Sc., F.O.S. (Longmans.) This volume is the last issued of the already extensive series of text-books for the use of artisans and of students in public and science schools which have been published by Messrs. Longmans during the last few years. The series already contains a work on *Inorganic Chemistry*, by Prof. Miller; on *Organic Chemistry*, by Prof. Armstrong, and on *Qualitative and Quantitative Analysis*, by Prof. Thorpe and Mr. Pattison Muir, while a work on *Agricultural Chemistry*, by Mr. Warrington, is in course of preparation. Thus chemical science will be well represented in the series. This present volume treats of chemical philosophy, concerning which we have no small and compact volume in the language, if we except the capital *New Chemistry* of the International Scientific Series, which to some extent covers the same ground. Dr. Tilden's book is divided into five sections, to each of which is added a set of questions. The first section treats of the constitution of matter, and of the behaviour of matter under certain defined conditions, notably the action of heat. Thus it includes fusion and solution; diffusion and dialysis of liquids and gases; evaporation and ebullition, and the laws which regulate the temperature and pressure of gases; with a short chapter on the spectra of bodies. The second section discusses the laws of chemical combustion, and the conditions of chemical change, together with the mode of expressing these by equations, a classification of reactions, and a system of nomenclature. A useful table on p. 55 shows us at a glance that the great bulk of everything that we know at the surface of the earth—solid earth, water, air, plants, and animals—is composed of only ten out of the known sixty-three elementary bodies. The law of reciprocal proportions is cleverly illustrated by the design on p. 62. Reactions are classified under five separate headings, viz.:—1. "Combination of Entire Molecules," as when calcium oxide combines with water to form calcium hydrate; 2. "Splitting up of a Compound Molecule into its Elements, or into Simpler Molecules," as when calcium carbonate is split up into calcium oxide and carbonic anhydride; 3. "Rearrangement of the Atoms constituting a Molecule so as to give rise to a New Body," as when cyanate of ammonium is converted by heat into urea; 4. "Single Metathesis," as when an atom or group of atoms in a molecule is displaced by another atom or group; and 5. "Double Decomposition," as when sodium carbonate and calcium chloride react to form sodium chloride and calcium carbonate. The third section treats of equivalents and atomic weights, atomicity, molecular weights, formulae, and isomerism. The table of atomicities given on p. 141 is complex, and a number of elements are classed as pentads and hexads which were formerly regarded as dyads and triads. This complication is to be regretted if the table is to be used for purposes of teaching, and we should prefer to keep to Hoffmann's classification, and to point out divergences and exceptions to it in the course of the teaching. A short but useful table of the valency of common salt-radicles is given on

p. 152. In the fourth section the elements are classified into "Non-Metallic or Acid-Producing Elements; Metalloids or Imperfect Metals," among which we find hydrogen, arsenic, antimony, tin, and bismuth; and "Metals or Base-Producing Elements." The metals are grouped in many small sub-divisions, and a brief account is given of the chief properties of each. The fifth and final section treats of the classification of compounds, and introduces us into the more obscure recesses of the science. A discussion of acids, bases, and salts, leads us on to the ammonium theory, the derivatives of ammonia, and substituted amides; while a concluding chapter introduces us to carbon compounds, hydrocarbons, alcohols, aldehyds, and carbon acids. Such is a brief outline of a book which has been carefully thought-out and expressed. It is the work of a man who is well acquainted with the requirements of a chemical text-book, and with the wants of the student of chemistry. As far as it may be used as a school book, we think it will prove of great service to the most advanced boys in a large public school—those, for example, who have worked at chemistry for two years, and who are preparing for a scholarship examination. It is by no means a work for beginners. Dr. Miller's text-book in the same series should be well known, a complete course of chemical lectures should be attended, and a year should be given to practical laboratory-work before this book is put into the hand of the student. Then we believe that its careful perusal will do much to consolidate and systematise the student's previous knowledge, and to introduce order among a mass of facts which had hitherto been confused and ill arranged. We are glad to regard Dr. Tilden's book, which bears evidence of much careful and conscientious work, as a distinct gain to existing chemical literature.

An Elementary Treatise on Heat. By William Garnett, B.A. (Cambridge: Deighton and Bell.) This work is intended to be used for certain examinations in Cambridge and London, such as the M.B., ordinary B.A., and first B.Sc. It is founded to a great extent on the larger treatise of Prof. Clerk Maxwell, and is arranged with care and precision. The author wisely begins with a subject which is often left to the last chapter of a treatise on heat—viz. the Conservation of Energy and the Relationship between Heat and Dynamics. He then passes on to thermometry and calorimetry, the sources of heat, and the expansion of solids, liquids, and gases. Short chapters are given to radiant energy, and to meteorology, and the final chapter treats of the relations between heat and work. In the chapter on radiant energy, we find for the first time in a text-book a drawing of the newly-devised Radiometer of Mr. Crookes, and the following explanation of its action according to Prof. Tait:—

"Although a very good vacuum may have been produced within the receiver, there are always present some particles of air or other gas, which, according to the dynamical theory of gases, are moving about in all directions, with velocities which increase with the temperature, and which exert pressure upon any surface exposed to their impacts. Now, the surface of any body exposed to radiation become heated thereby, and the more so as its absorbing power is increased. Hence in the radiometer the blackened sides of the vanes become heated more than the polished sides; when the particles of air strike the surface they rebound with velocities which on the average are greater than those with which they strike it if the temperature of the surface be higher than that of the enclosure, and thus act like elastic balls whose coefficient of elasticity is greater than unity. The greater the velocity with which they rebound, the greater is the pressure they exert on the surface, and this pressure will therefore be greater the higher the temperature of the surface. The pressure of the air on the side of a body exposed to a source of radiation will therefore be greater than that on the opposite side, and the body will consequently appear to be repelled by the source; while in the radiometer the

pressure of the air on the blackened faces will be greater than that on the polished faces, because their temperature is higher, and the arms will therefore rotate in the direction in which they are observed to move."

The work is interspersed with definitions, which are for the most part very clear and comprehensive, and which embody the latest form of scientific expression. We may specify the definition of the principle of the conservation of energy (p. 7); of temperature (p. 9); and of thermal conductivity (p. 82). We are sure that this work—albeit during the last three years an elementary treatise on Heat has appeared at least every three months—will supply the wants of a number of students, and will be found very useful both in connexion with courses of lectures, and with the special examinations which it is designed to promote.

Annual Record of Science and Industry for 1875. Edited by Spencer F. Baird. (Trübner.) *Causeries Scientifiques: Découvertes et Inventions, Progrès de la Science et de l'Industrie, 1875.* Par Henri de Parville. (Paris: J. Rothschild.) The first of these works is published in America, and this is the fifth year of its issue. It is a goodly volume of more than 900 pages, and it gets larger every year. The second is a smaller volume of 350 pages which has reached its fifteenth year of issue, and which no doubt suggested the larger American work. In this country our only representative of this species of literature is the *Year-Book of Facts*. But each of these books may be referred back to the *Jahresberichte* of the Germans, a publication commenced many years ago, and, we believe, still continued. The defect of all such books must be that they often fail to give a complete record of the progress of the sciences and arts. Perhaps it is impossible for any one volume to do this. The *Journal of the Chemical Society* now publishes abstracts of all the more important memoirs connected with the science which it represents, and the yearly volumes approach 2,000 pages. In fact, the sciences are progressing with such astonishing rapidity that it is difficult to keep pace with them; and no man with one head and brain can possibly keep up with all the sciences; the most that can be done in the present day is to keep *au courant* with some one or two sciences, and get a general *dilettante* knowledge of the progress of the others. Mr. Baird has wisely prefaced his *Record* with a "General Summary" of the progress of the sciences during the year, but this alone stretches over 290 pages. And this can well be understood when we mention that the work embraces the following long list:—mathematics and theoretical mechanics; astronomy; terrestrial physics; meteorology; sound; light; heat; electricity; magnetism; chemistry; metallurgy; mineralogy; geology; geography; physical geography; general natural history and zoology, with its many sub-divisions, beginning with anthropology, and ending with the Radiata; botany; agriculture and rural economy; pisciculture and fisheries; domestic and household economy; mechanics and engineering; technology; mechanical and chemical arts; materia medica; therapeutics and hygiene; and miscellaneous articles. M. de Parville's work is altogether less extensive, and will perhaps be found more acceptable to the man of science. It has the advantage of being illustrated. No man can resist a certain patriotic feeling which causes him to regard his country as the first in everything; and we can scarcely be surprised to find that the perusal of Mr. Baird's work impresses us with the belief that the chief amount of scientific work of the year 1875 was done in America: while if we turn to M. de Parville's *Causeries Scientifiques*, we cannot resist the conclusion that the chief scientific results of the year were obtained by Frenchmen. Perhaps this is a pardonable pride; the compiler of such works as these should be a man of no country or race, an inhabitant of a distant planet if you will, and then only could we hope for an impartial statement. Let us, however, give due

credit to the authors of works of this nature. Such works are very useful to many readers, and are not prepared without a good deal of patient industry and severe compilation. We trust that a good record of the progress of the sciences may one day be published in this country.

G. F. RODWELL.

SCIENCE NOTES.

PHYSICS.

Influence of Light on the Electrical Resistance of Metals.—It is well known that the electrical conductivity of the metalloids selenium and tellurium increases if they be exposed to the action of luminous rays, an effect the opposite of that which is produced when these substances are raised in temperature. Dr. Börnstein has shown (*vide Philosophical Magazine*, June supplement) that the same phenomenon occurs in the case of platinum, gold and silver, and his experiments lead to the probability that sensitiveness to light is a general property of all metals. The metals experimented upon were reduced to such a form that the surface was very large in comparison with the mass, so that as much of the mass as possible was exposed to the incident luminous rays. The source of light was in most of the experiments a sodium flame, placed in front of the slit of a spectroscope with single prism. The metallic substance to be investigated was placed in a box-shaped enlargement made at that part of the telescope, belonging to the spectroscope employed, where the cross wires are usually situated, and could be included in a galvanic circuit by suitable arrangements. To avoid any risk of error, two different methods of measuring the resistance were employed—the measurement by the Wheatstone Bridge, and the measurement according to Weber's method of "damped vibrations." The results arrived at may be thus stated:—1. The property of experiencing a diminished electrical resistance under the influence of luminous rays is not confined to the metalloids selenium and tellurium, but belongs also to platinum, gold and silver, and in all probability to metals in general. 2. The electrical current diminishes both the conductivity and the sensitiveness to light of its conductor, but both of these after cessation of the current gradually acquire their former values.

Suspension and Boiling of Water on Muslin Net with large Meshes.—If the open mouth of a glass bell-jar of any diameter from 20 to 50 centimètres be closed by means of a piece of coarse muslin, and then depressed into a vessel of water, the water may be drawn up into the bell-jar by aspiration through a tube passing through the upper portion of it. The bell-jar on being now raised out of the water is found to retain its contents, the muslin meshes thus performing the function of capillary tubes. At each of the meshes there is a well-marked meniscus. Capillary phenomena are largely modified by changes of temperature; nevertheless, a Bunsen's flame may be placed under the suspended water, and its temperature raised even to boiling without any of it escaping through the meshes. It will fall, however, if the ebullition be too violent. This interesting experiment was made by M. de Romilly (*Journ. de Physique*, vi., 85).

Diathermancy of Rock-Salt.—According to the experiments of Melloni and others, a plate of rock-salt one-tenth of an inch in thickness transmits more than 90 per cent. of the radiant heat incident normally on its surface from copper heated to 400° C. A plate of ice of the same thickness transmits none of the heat which falls upon it under the same circumstances. Mr. J. R. Harrison describes in the June number of the *Philosophical Magazine* some observations he has made with rock-salt, from which he concludes that rock-salt is not diathermanous to the extent com-

monly supposed, but that, partially at any rate, it first absorbs the incident radiant heat, and then radiates it as from an independent source. His method consisted in enclosing one of two perfectly similar thermometers in a rock-salt case—the bulb not touching the rock-salt—and then placing the two, after they had been brought to the same temperature (0° C.), side by side in a tube surrounded by water at 100° . Both thermometers rose, but the enclosed one much more slowly than the other. Indeed, as the water cooled, the "naked" thermometer rose to a maximum of 71° in seven minutes, and then fell slowly, while the enclosed thermometer reached a maximum of only 64° in seventeen minutes. Thus for ten minutes the thermometer which was enclosed in the rock-salt case was being heated while the other was being cooled, which proves that the heat was not diathermanously transmitted through the rock-salt, but was first absorbed and then radiated out from it.

Thickness of Soap Films.—If a cylindrical soap film be formed between two platinum rings placed horizontally with one vertically beneath the other, the film will gradually thin under the action of gravity, and show the successive colours of Newton's series. Profs. Reinold and Rücker, in a paper read before the Royal Society at the last meeting, have given an account of some experiments they have made on the thickness of films formed in the above-mentioned manner. The soap solution used was that known as Plateau's *liquide glycerique*, consisting of oleate of soda and glycerine mixed in a certain proportion. A little potassium nitrate was added to improve the conductivity. After a short but varied interval from the time when the film was formed, a black ring (the central colour of Newton's rings as seen by reflected light) was formed at the top and was always separated by a sharp line of demarcation from the coloured portion of the film. The experiments consisted in measuring the total electrical resistance of the film—which was effected by connecting the upper and lower platinum rings with one arm of a Wheatstone's Bridge—and at the same time noting the breadths of the black and of the coloured portions of the film below the black. The thicknesses of air corresponding to these colours were known from Newton's table, and the thicknesses of the soap film for the same colours could be calculated when the refractive index of the solution and the angle of incidence of the light by which the colours were viewed were known. Thus the electrical resistance of the whole of the coloured portion of the film could be calculated—assuming Ohm's law to hold good—when the specific resistance of the liquid used was known; and when this calculated resistance was subtracted from the total resistance of the film, as measured by the Wheatstone Bridge, the remainder expressed the resistance of the black portion. The conclusions to which the experiments led were the following:—1. The film increases in thickness enormously and with great rapidity at the boundary of the black and the coloured portion immediately below it. 2. Below this line the increase in thickness is not uniform, but there are alternations of slow and rapid increase of thickness. 3. The black is uniform in thickness whatever be its breadth, and is independent of the thickness of the coloured portion of the film which appears to the naked eye to be in immediate contact with it. 4. The absolute thickness of the black portion—calculated on the assumption that Ohm's law holds good—is about twelve-millionths of a millimetre.

ZOOLOGY.

The "Challenger" Expedition.—We believe we were the first English journal to draw attention to a passage in *Silliman's American Journal of Science* concerning the arrangements for the working-out of the *Challenger* collections. This seems likely to be the subject of a somewhat hot dispute,

which has been opened by the President of the Zoological Society, Dr. P. Martin Duncan, F.R.S., in a letter published in the May number of the *Annals and Magazine of Natural History*. Dr. Duncan boldly attacks the Director of the Expedition's "unjust and unpatriotic course of action" in handing over certain important departments to American and German naturalists, holding that Sir Wyville Thomson has thereby cast an undeserved slur on the competency of English investigators. It seems to us that the public are not yet in a position to form a proper opinion on this point. On the other side it has been stated (*Nature*, May 17) that only three foreign zoologists have been "actually engaged," and of the names which have been mentioned those of Haeckel and Agassiz are of such world-wide reputation as to disarm criticism. But it appears highly unsatisfactory that no authorised statement of the present arrangements has yet been made, and that the scientific public should have to depend on "unofficial" paragraphs, whether in American or English journals, or on unauthenticated private rumours, some of which attack the director's selections on the score of unwise cosmopolitanism, while others accuse him of a narrow and provincial patriotism. The sooner the real facts of the case are cleared up the better.

Pascoe's Zoological Classification.—Under this title Mr. F. P. Pascoe has published a volume of 200 small octavo pages (Van Voorst), intended to serve as a guide to the arrangement of the animal kingdom, and an index to its families and principal genera. The modern views of classification are generally adopted, the orders and higher divisions are briefly characterised, and the "principal genera" are usually well selected, though there are serious omissions, especially among the fossil forms. Mr. Pascoe, as might be expected from the direction of his own studies, appears to be more at home among the lower animals than with the Vertebrata. The arrangement of birds is in such a state at present as to drive any general zoologist to despair, but in the Mammalia Mr. Pascoe might surely have avoided such errors as including the Sirenia in the Cetacea, the Raccoon and Coati with the Bears, *Bassaris* with the Viverrines, and *Toxodon* and *Nesodon* in the Proboscidea. The index also is far from being as full as it ought to have been, but nevertheless the little volume will be found very useful by anyone who wishes to find the systematic position of a given genus, or what is the latest arrangement of a particular class.

The British Association.—At the meeting of the British Association in August next, Mr. J. Gwyn Jeffreys, LL.D., F.R.S., will act as President of Section D, and will himself take the Chair in the department of zoology and botany, those of anatomy and physiology and of anthropology being presided over by Dr. M. Foster, F.R.S., and Sir Walter Elliot, K.S.I., respectively. One of the lectures to working-men will be delivered by Capt. H. W. Feilden, naturalist to H.M.S. *Alert* during the late Arctic Expedition.

Brehm's Thierleben.—We have received the first volume of a second revised and augmented edition of Dr. A. E. Brehm's popular work (Leipzig: Bibliogr. Instit.). So much new matter has been added that this volume, which includes the monkeys, lemurs, bats, and part of the carnivores, shows an increase of more than two hundred pages over the corresponding portion of the first issue. Many of the numerous illustrations are also new, and are deserving of praise. The *Thierleben* is so well known that it will be enough to say that the results of the last thirteen years seem to have been carefully incorporated in this edition, and that the price is extremely moderate.

Wilson's Manual of Zoology.—Messrs. W. and R. Chambers (Edinburgh) send us another of their Elementary Science Manuals—*Zoology: a*

Description of Types of Animal Structure, by Andrew Wilson, Ph.D., &c. The author has followed the modern method of selecting certain common species as examples of the principal divisions of the animal kingdom—namely, the amoeba, hydra, zoophyte, sea-anemone, fresh-water mussel, lobster, and frog. The study of his descriptions is intended to be accompanied by a practical examination of these types, and a series of questions is given at the end of the little volume for use in examination.

PHILOLOGY.

In the *Philologus* (vol. xxxvi., part 2) there are critical articles by Ahrens on Theocritus, Wecklein on the *Frogs* of Aristophanes, Rauchenstein on the fifth and sixth books of Thucydides, Köstlin on Martial, and E. Ludwig on Commodian. Among these Ahrens' article on Theocritus, which restores to that poet the word *ζάρω* ("to perceive"), may be mentioned as of special importance. C. Capelle discusses the Homeric usage of the particles *ὅ*, *ὅτε*, and *ὅτι*. A. Weidner has an interesting essay on the speeches of Demosthenes, attacking the Demosthenic view of Athenian policy. Kallenberg contributes the first instalment of a paper on the sources of the history of the Diadochi down to the death of Eumenes and Olympias, the object of which is to show that Arrian, Diodorus, and Justin are, on the whole, dependent on the same authority. The *Philologischer Anzeiger* contains reviews of recent works on Homer, Theocritus, Stephanus of Byzantium, Dionysius of Byzantium, Horace, and other Latin authors, Greek scenic and Roman historical antiquities.

THE *Hermes* (vol. xii., part 3) has two important discussions of recently discovered inscriptions: one by Hübnér, on the Roman Treasures found last year at Challerford; the other by Kirchhoff, discussing the text of the treaty given by Thucydides (v., 47), in relation to that of the original document, a fragment of which has lately come to light at Athens. This paper is of great interest, not merely for the general acuteness of the author's treatment of his subject, but also as throwing light on the uncertain state of our present text of Thucydides. The stories about the life of Thucydides are sifted in an original and characteristic article ("Die Thukydidesslegende") by Wilamowitz-Möllendorf. A. Ludwig communicates a selection of readings from a collation of the best MS. (Laurentianus xxxii., 16) of Nonnus' *Dionysiaca*. Hercher discusses the marginal notes in the Heidelberg MS. of Antoninus Liberalis, restating as against Bergk the arguments against their genuineness. E. Rasmus gives some readings from a MS. of Solinus (twelfth century) at Frankfurt-on-the-Oder (Codex Westermannianus), and notes on various Latin authors are contributed by Otto Müller.

THE *Neue Jahrbücher* (vols. cxv. and cxvi., part 3) contain four important reviews. The first is by Max Müller, on Hahn's *Sagwissenschaftliche Studien*, in which Hahn's method is praised, though at the same time declared not sufficiently comprehensive. In the second, Rossberg gives a favourable criticism of Bährens' *Ca tullus*, disapproving, however, of some of Bährens' emendations. The third is an answer by Ott to Ziegler, in which Ott restates and defends his view that the word *Italia* means the Latin translation of the Bible authorised in Africa, but has no reference to an Italian origin of this translation. The fourth is a very favourable criticism of the second volume (part 2) of Herbst's *J. H. Voss*, by G. Gerland. The original matter in this number consists of papers by Bernadakis on Thucydides, Röhl on Lysias, Liebhold on Xenophon's *Hellenica*, Niemeyer on Livy, Sprenger on Sallust, Eyssenhardt on Paulus Diaconus, Wohlab on the *Crito*, A. Goethe on the *Agricola*, and Benicken on Tertullian. In the educational section A. Korell finishes his papers on Education in England, Altenburg continues his "Didaktische Studien,"

and Manns begins a discussion on the tragic *kāthaparis padhāraṇ*, in which he maintains that *padhāraṇ* is the subjective, not the objective, genitive. A. Richter contributes an interesting notice of the late Theodor Schmid of Halberstadt.

UNDER the title *The Shaddardshana Chintanikā, or Studies in Indian Philosophy* (Pūna: Jñāna-prakasa Press), we have received the first four numbers of what is intended to be a monthly publication, stating and explaining the aphorisms of the six orthodox schools of Indian philosophy. It consists of the Sanskrit text and commentary, with translations in Marāthi and English; and the four *ankas* already published contain the first fifty-three aphorisms of the *Mīmāṃsā-sūtra* of Jaimini, the text being the same as that of Dr. Ballantyne's unfinished edition. In the Introduction we have a very curious illustration of the effect of a superficial acquaintance with European thought on the native mind. The anonymous editor believes that "the Rishi was an energetic thinker. Absorbed in meditation, he prayed and sang; and his prayers and songs embody the highest religious thought of man. Full of faith, he sought the help of God on all occasions of life. . . . He believed in one God, who always inspired his mind," and so on; and his knowledge of English appears from such sentences as, "Etymology represents the psychological phase of objective exegetics, and natural phenomena their physical phase" (!). But, though the English version will be of very little assistance, it is encouraging to note the evidence which this undertaking affords of the increased interest taken by native scholars in their standard works; and the text and commentary, if completed, cannot fail to be of abiding value to scholars. On this ground we wish the editor success in his rather bold adventure.

MEETINGS OF SOCIETIES.

PHOTOGRAPHIC SOCIETY.—(Tuesday, June 12.)

J. GLAISHER, Esq., F.R.S., in the Chair. A paper was read by J. R. Sawyer on "The Action of Light, Temperature, and Atmosphere, upon Pigmented Sensitive Tissues," showing the fact that light when once set up upon the sensitive tissue continued its action when the print was kept in darkness.—The next paper was by Mr. Herbert B. Berkeley, "Notes on the Theory and Practice of Emulsion Processes," followed by a note on the same subject by Capt. Abney, R.E., F.R.S.

MATHEMATICAL SOCIETY.—(Thursday, June 14.)

LORD RAYLEIGH, F.R.S., President, in the Chair. The following communications were made:—"On Mean Values," by Prof. Crofton; "On the Canonical Form and Dissection of a Riemann's Surface," by Prof. T. K. Clifford; "On Eisenstein's Theorem," by Prof. H. J. S. Smith; and "Proof that every Algebraic Equation has a Root," by Mr. J. C. Malet.

VICTORIA (PHILOSOPHICAL) INSTITUTE.—(Monday, June 18.)

THE Rev. Isaac Taylor read a paper on "The History of Alphabets." He began by saying that the history of the alphabet was only known within the last few years. De Rougé's great discovery has proved that the alphabet is the oldest existing monument of human civilisation—older than the pyramids. There were three stages in its invention: 1. Ideograms (pictures of things); 2. Phonograms (symbols of words and syllables); and 3. The letters of the alphabet. The lecturer gave various illustrations of ideograms and phonograms from the Chinese and Egyptian writing, and explained the nature of the Egyptian system of phonetics and determinatives. After giving a brief account of the syllabic writing which was developed by the Japanese out of the Chinese, and by the Cypriotes out of the Cuneiform, he went on to explain De Rougé's discovery of the mode in which the Semites had selected twenty-two letters out of the 400 Egyptian hieroglyphics, and thus formed that first alphabet which had been the parent of all the alphabets of the world. This part of the lecture was illustrated by diagrams, showing the transition

from the Hieroglyphic forms to the Hieratic forms found in the "Papyrus Prisse," the oldest book in the world—older than Abraham. He then explained how the alphabet on the Moabite Stone, and that on the tomb of Eshmunazar, King of Sidon, was derived from the Hieratic writing of the "Papyrus Prisse." The lecturer then passed on to the development, from the Phœnician letters, of the early Greek, Etruscan, and Latin alphabets, beginning with the letters scrawled on the leg of the Colossus at Abousimbel, in Nubia, by Greek mercenaries in the service of Psammetichus, B.C. 617. He then showed how the modern written and printed alphabets had arisen out of the Roman letters, and how all the alphabets of the world were to be traced, by means of the Moabite Stone, to their source in the Egyptian hieroglyphics. He showed how powerful an influence had been exerted on the spread of alphabets by the three great missionary religions—Buddhism, Christianity, and Mohammedanism; showing how Buddhism had spread the Asoka alphabet over India, Ceylon, Tibet, and Java; and how the Nestorian schism had carried one form of the Syriac alphabet over the plains of Central Asia to the wall of China; and how the rise of Islam had caused another local Syriac alphabet, that of Cufa, to be the parent of the Arabic, Turkish, Persian, Hindustani, and Malagassie forms of writing. He went on to explain the causes of alphabetic change:—1. Those due to nature of writing materials—clay, stone, papyrus, parchment, palm-leaves; 2. Indolence in the writing; 3. Need of legibility. He showed in detail how certain letters had been modified in form by the influence of these causes. He then pointed out the reasons which had caused the order of the letters to be changed in different alphabets, and concluded by showing that in the Arabic numerals 1, 2, 3, 4, &c., we have still in daily use, in a most archaic form, the first ten letters of the primitive Semitic alphabet. Thus he showed how the figures 2, 5, 7, and 8, are nothing but the letters B, E, Z, and H.

SOCIETY OF ANTIQUARIES.—(Thursday, June 21.)

JOHN EVANS, Esq., V.P., in the Chair. Mr. C. S. Perceval described a Court Roll of the Isle of Man for the year 1418, during the lordship of Sir John Stanley, to whose father the island had been granted in 1405. The courts were held twice a year, and were occupied with cases similar to those brought before the courts-leet in England, such as trespasses and thefts. For a fray ending in bloodshed a fine of 12d. was paid to the lord. Trespassers in the Calf of Man are amerced for having infringed the rights of the lord, as are persons who concealed the rudder and other goods of a wrecked ship. The ale-conners present victuallers for selling ale of an inferior quality. In one action for debt, it is stated that the defendant refuses to place his hand in the hand of the judge and submit to his jurisdiction, and therefore judgment is given by default. It is not known whether this ceremony was used at any other courts. It is noticeable that many of the names mentioned in the roll are of Scotch origin. The name of Bishop Palley occurs in the year 1418, probably the same as Richard Pulley, whom Nicolas states to have held the see in 1429.—Dr. Joseph Hampel, of Buda-Pesth, read a paper on the collection of prehistoric bronze-implements in the museum of that town, illustrated by photographs, and by a collection of similar objects found in Hungary. These are very similar to those found in more northern regions, showing that the civilisation of the Bronze Age must have been alike throughout Europe.

CHEMICAL SOCIETY.—(Thursday, June 21.)

DR. GLADSTONE, F.R.S., in the Chair. The President announced the following grants from the Research Fund of the society:—Dr. Wright, 50*l.*, Mr. Neison, 25*l.*, Mr. C. Williams, 25*l.*, Mr. G. Harrow, 10*l.* The following papers were read:—1. "On Diamyl," by H. Grimshaw. This substance was prepared by the action of sodium on amyl-bromide. It boils at 160°. A chloride and acetate were obtained and investigated; by the action of caustic potash on the acetate two alcohols were formed, boiling at 202° and 212°. On oxidation acids were formed.—2. "On the Action at a high Temperature of certain volatile metallic Chlorides on certain Hydrocarbons," by Watson Smith. *a.* The author investigates the action of antimony trichloride and tin tetrachloride on naphthalin, benzene, and toluene, when these substances

are severally passed in the state of vapour through red-hot tubes. Benzene and tin tetrachloride gave a very large yield of diphenyl in one distillation. Toluene and antimony trichloride gave oils boiling at 270°–320°. Naphthalin and antimony trichloride: 77 grm. of the former yielded 24.2 grm. of yellow crystalline isodinaphthyl; with tin tetrachloride in addition to a large yield of isodinaphthyl, a reddish oil and a citron-yellow powder were obtained. *b.* Isodinaphthyl sulpho-acids and salts with certain other derivatives: the α and β sulpho-acids were prepared, also an oxydinaphthyl, a nitro-substitution product, and a cyanogen derivative. *c.* A new dinaphthyl. In the purification of crude isodinaphthyl by petroleum spirit a fine red solution was obtained; from this the author succeeded in separating three substances melting at 75°, 147°, and 253°, the latter is probably Lossen and Otto's polymeric dinaphthyl: the second is an isomeric dinaphthyl already obtained by Lossen; the first is a new isomeric dinaphthyl.—3. "On the Action of Alkaline Oxalates on the Earthy Carbonates, and of Solutions of Alkaline Carbonates on the Earthy Oxalates," by Watson Smith. The author, having observed that when a solution of ammonium oxalate was brought into contact with chalk or powdered marble, an ammoniacal odour at once became apparent, has carefully measured the extent of this and similar reactions.—4. "Note on Thallous Platinocyanide," by R. J. Friswell and A. J. Greenaway. In 1871 one of the authors stated that the above substance was colourless, but that a compound of it with thallous carbonate crystallised in dark-red needles reflecting a green metallic lustre. Carstanjen having confused the two substances and stated that thallous platinocyanide crystallised in blood-red needles, the authors have re-investigated the question and fully confirmed the statements made in 1871.—5. "On Crystallised Barium Silicate," by E. W. Prevost. Pisani having stated that this substance crystallises in barium hydrate reagent-bottles, the author has examined similar crystals and finds that they consist of barium hydrate.—6. "A Note on Anethol and its Homologues," by W. H. Perkin. Methylparoxyphenylacrylic acid when boiled in a bulb-tube furnishes a distillate consisting of an oil with the formula $C_{10}H_{10}O$, which, on oxidation, yields apparently anisic acid. Methylparoxyphenylcrotonic acid yields anethol; methylparoxyphenylangelic acid yields a similar substance.—7. "Note on Persulphocyanic Acid," by R. W. Atkinson, Japan. The author discusses the constitution of the above substance, and after investigating various silver and mercury compounds, concludes that the formula proposed by Glutz is probably correct.—8. "On the Oxidation Products of the Aloins," by A. Tilden, D.Sc. Barbaloin and Socaloin, when oxidised by potassium dichromate and sulphuric acid yield a yellowish substance which the author proposes to call Aloxanthin, having the formula $C_{17}H_{14}O_6$. This substance when treated with fuming nitric acid yields a yellow nitro-acid, having the properties of aloetic acid.

FINE ART.

Saint Peter's and Saint Paul's. A Letter to the Very Rev. R. W. Church, D.C.L., Dean of St. Paul's, by Edmund Oldfield, M.A., F.S.A., Member of the Executive Committee for the Completion of St. Paul's. (London: Longmans.)

MR. OLDFIELD, being a member of the committee appointed for the "completion" of St. Paul's, is dissatisfied that so far their labours have produced no practical result. The design prepared by Mr. Burges in accordance with the committee's instructions met with such general condemnation that it had to be abandoned; and in the controversy which followed, Mr. Burges was subjected to a good deal of hard usage, notably by some members of the committee itself. But the fault was not his, but theirs; he followed his instructions conscientiously—too conscientiously, indeed—and we do not think any other living architect, tied down as

he was, would have had much better success. Worse than the foolish restrictions about style, the fundamental error all along has been to regard the building, not as a church intended for use, but as a mere assemblage of walls and ceilings capable of receiving decoration. The Dean and Chapter, feeling the insufficiency of the building for modern wants, have altered it much and often, and not always in the best manner; but all this has been done quite independently of and without reference to any works of decoration which might be undertaken by the completion committee.

Mr. Oldfield's little book shows him to be a man of taste and discernment, but sharing his colleagues' imperfect knowledge of the true nature of internal architecture to such an extent that he innocently speaks of choir-stalls "beautiful in themselves, but somewhat injurious to the architecture by cutting off the lower part of the principal order" (p. 25). He admits that the public are not likely to entrust them with any more money, but the committee have 40,000*l.* in hand, which he thinks it is their duty to spend, and the purpose of his book is to enquire how that can best be done. With this object he has visited and gives critical descriptions of many sixteenth and seventeenth-century churches in the north of Italy and in Rome, giving his chief attention to St. Peter's. From these he draws the conclusion that coloured decorations, especially when applied to ceilings, should not take the form of huge pictures spread over everything, but should be divided into panels, recognising and being ruled by the forms of the decorated surface. Herein he is certainly right, but it is curiously characteristic of the time that an amateur should have taken so much trouble to learn for himself what any architect, fit to be trusted with so important a building as St. Paul's, could have told him for the asking. Nor less curious is Mr. Oldfield's proposal for getting the work satisfactorily done. He would not employ an architect, but obtain a design by a limited competition among painters. He names Mr. Watts, Mr. Leighton, and Mr. Poynter, who are as good men as could be selected. But it happens that one of these three, and the late Mr. Alfred Stevens, who had certainly more experience of architectural work than any other English painter or sculptor of this century, have already tried their hands on the church; and the result is the very thing which Mr. Oldfield so strongly condemns. The figures in the great spandrels of the dome are nobly drawn, but their decorative function has been entirely ignored, and the effect of more of them would be to dwarf the church as effectually as the colossal statues do St. Peter's. The example of the Italian painter-architects is quoted, but it is not encouraging, for, after all, their architecture is not good; and even if it were, the old art-education was so much broader and more general than that of the present day that what might be done then is by no means certain to be successful now.

If the committee are to work with any hope of a satisfactory result, they must employ an architect. With his assistance they may possibly get into mischief; without it they are tolerably sure to do so. But Mr.

Oldfield hits the right mark when he speaks of the "almost insoluble difficulty of finding any member of the profession who would at the present time be acceptable to all sections of the subscribers." For subscribers we should rather read *committee*, for there are a few irreconcilables among the committee, who, unless they can be got rid of, will prevent any real progress being made.

As things now stand it will be best to leave St. Paul's alone, and invest the money in hand till the controversial atmosphere has cleared a little, and men have learned to see the merits as well as the defects of the building, and to know that the latter may be corrected without destroying the former. But, if the 40,000*l.* must be got rid of, Mr. Oldfield's way of doing it is as harmless as any which has been suggested. He proposes to line the upper part of the dome with mosaic after the manner of that at St. Peter's at Rome, and that, if reasonably well done, could scarcely fail to look better than the existing pictures. And with the aid of Mr. Penrose he has calculated that it would about use-up the money. Mr. Oldfield proposes that all designs shall be exhibited at the Royal Academy before their final acceptance. That stage killed Mr. Burgess's, and we predict the same fate for its successors, unless the committee will recognise in their instructions that St. Paul's is not simply an empty shell, incapable of decoration except such as can be plastered on to the inner surface.

J. T. MICKLETHWAITE.

THE "BLACK AND WHITE."

FOR the fifth time the committee of the Dudley Gallery exhibitions have invited us to a collection of works of art in Black and White; but, as is alas! too much their wont when preparing the exhibitions more commonly associated with their room, here, too, in this their less habitual venture, they have not shown themselves difficult—they have shown themselves unduly facile—and good art, or at least respectable art, is crowded and surrounded by bad.

Broadly speaking—and with exceptions, some of which in due time must be named—the present exhibition is but a repetition of their last and their last but one. It is not of a kind likely to do honour to the patience and enterprise which are undoubtedly theirs—a point which concerns them—and it is not of a kind likely to add to the appreciation of Black and White as a high means of expression in art—a point which concerns us, and all who know that, in capable hands at all events, it is so. What is it, then, that is wanting to the exhibition to give it a worthier character? What is it, again, that is present and had best be away? It seems, in the first place—nor is it indeed wonderful, or a subject of reproach, that this should be so—that it is impossible in any one given year, in England, to produce such an assemblage of Black and White drawings, of etchings, of engravings, as shall make an exhibition of high and sufficient character. The first year the thing was tried in London the committee had the work of many years to fall back upon, and they got together, not only the work of the living, but the work of one or two illustrious men among the dead—notably, if we remember aright, some specimens of the work of Méryon or of Millet: things of genius not likely to be for an instant confused with the tentative and uncertain productions that have since too much abounded.

Also, the committee were then more fortunate than they have perhaps been since—certainly more fortunate than they have been this present year—in securing very noteworthy examples of the work

of the men whose supreme skill has caused the art of etching to be recognised as a happy one for the reproduction of art accomplished by other means: men such as Jacquemart or Rajon, who when they do their best stand out as the first of those who translate into one art the achievements of another. This year Rajon and Jacquemart are, in all but in name, absent: nor is it enough for the student of Black and White to bestow upon their practical absence only such slight laments as may be held to be sufficient for the absence of mere copyists. It is not recognised enough that such men, working at their best, are not copyists, but interpreters; and when, as is sometimes the case, their productions are spoken of as of quite minor interest, in that they make no claim to "originality," one wants to know what is the measure and the worth of that "originality" to which their skill is required to give place—whether it is something at least akin to the originality of a Méryon, a Millet, a Legros, or whether it is the originality of the perverse or the powerless. There are always men who must needs be eccentric because they cannot be strong.

It seems, then, that it is impossible, without falling back upon substantial work done in past years—substantial work either of high originality or of fine reproduction—to gather together in any single year a sufficient assemblage of high-class art in Black and White, and it would be well, perhaps, for the managers of the Dudley Gallery—if the Dudley Gallery is not to be very frankly a shop—to recognise this, and in another year to provide, both for the education and pleasure of the visitor, some work chosen without any reference at all to novelty or date of execution, but being in itself in some sense a standard of what high work in Black and White should be. Hard and painful indeed would be the comparison and the test to which much of the work now exhibited would then of necessity be subjected; but it would be no bad thing in the end, even for the artist occupied with his success of to-day, to see his efforts side by side with the accomplishments of admitted masters whose reputations were never due to the fineness of a studio or the trumpetings of a clique. If 1878 cannot give us another *Moryue*, another *Bêcheurs*, another *Agamemnon*, another *Mort du Vagabond*, let us at all events see these things again—these things or their equals. It is the absence, for the most part, of etched work of the first order that we regret at the "Black and White."

What is it again that is present, and that had best be away? There are exhibited 600 works, some of which can happily be looked on with respect and praise. But the mass of the Exhibition? Is it not at least of second-rate quality, and does it not contain far too large a proportion of the feebleness that is wont to be the ornament of suburban drawing-rooms? the conventional and repeated humour, the trivial sentiment, the would-be-ideal, imaginative and ecstatic that somehow gets no further than the avoidance of the real and actual, and the would-be-real and actual that somehow hardly rises from the traditional and the false. Frankly speaking, there is no use—except the tradesman's use—in crowding on to walls which do contain some worthy and excellent things, so much of unsuggested sentiment, of poverty-stricken thought, and of impotent and wavering design. The vigour of imagination, the decisive sweep of hand, the painful and patient realisation even of another's conception—these things are here but in scanty company.

The black-and-white or brown-and-white drawings of Mr. Joseph Knight are to be reproached with nothing but a too-obvious similarity to work that he has done before and very often. They combine firmness of hand with undeniable and strong sentiment. They impart the artistic interest to the portrayal of common lands, of uneventful scenery: the marsh at evening, with the pools breaking out as spaces of light here

and again on the dark earth under twilight skies; the rising field-land, topped by humble and homely trees; the country near the coast, with the flat-bottomed boat just floating in the shallow waters; the solitary figure bending to work of fisherman or peasant. Of these things, No. 95 is probably the best, and very good. And if the variety that there may be in these things is not sufficiently marked—if they seem to belong a little too much to a series—there is a sentiment entertained and suggested, conveyed with a due command of means. And their similarity is not—as in one other too-conspicuous instance—due to the fact that the artist has observed or discovered one thing alone among nature or men: such as that the white caps of peasants may be distributed as picturesque patches of light against the gloom of a dark country church—an effect striking at first, but rendered wearisome through reiteration, however picturesque. M. Léon Lhermitte's *Charpentiers au Bord de la Marne* (No. 366) is another fine and manly study of wide French landscape, not to be confused with a merely mannered effect. M. Achille Dien's *Temps d'Orage* is also masculine work. Nor must Mr. Thorne Waite's *Welsh Common* be passed unnoticed.

For the rendering of individual character with frankness, with perception, with an audacity even that is more commonly dramatic and literary than purely pictorial, we may note a *Mud-lark* (No. 90)—a charcoal drawing by Mr. T. Graham, who here not for the first time catches a pose of piquancy, decision, and emphasis—one remembers his *Milk Girl* in the Royal Academy last year and in the Edinburgh Exhibition this spring. A *Mud-lark*, undoubtedly, is less alluring. The nature is different, if sex and youth are the same; but, though beauty has no great share in its attractiveness, it is yet to be noted for the uncompromising and vivid truth with which the artist has presented this scraggy fascination of the street and gutter.

A portrait of individuality less self-assertive, but not less genuine, than Mr. Graham's, and of a type dignified, gracious, and strong, is that of the lady pictured in No. 280, by Sarah Terry. Again, a very slight thing indeed—a thing of pen-and-ink and five inches of paper—but a thing of expressive and confident line and of accurately recorded gesture, is the *Life Study* (No. 440), by Barbara Allen—a youngish woman, sitting in a chair, and sketched from behind: the figure and dress having themselves something of the precision, neatness, and character of the work. The little frame makes, indeed, but a small show in the crowded room, but, if you look at it, it is a very happy contrast with much of weak endeavour and wavering aim in high places around it.

The drawings of an important man of various and extraordinary and unequal gifts—M. Legros—are not among the most powerful of those we have seen by him. A certain disregard of perfection in design—a disregard even more strongly pronounced for grace of composition—are not to be needlessly or ungratefully insisted upon, but are, nevertheless, no doubt more noticeable here than usual; and that is because the subjects here treated happen to give to this artist hardly any occasion for the suggestion of the very personal and peculiar sentiment—at once rugged and tender—which, as in *La Mort du Vagabond*, and *La Mort et le Bûcheron*, has made him so unique and eminent a master.

In very different fields—in fields of the suave and the abstract—Mr. Henry Holliday, by his designs for decoration—*Painting and Music*—shows himself, not only of more than common refinement, but of more than common capacity in the graceful handling of many-folded draperies which enwrap the figures of his design. Mr. Hamilton Jackson's *Boadicea* is a good Academic study. Mr. R. Lehmann's drawings of some eminent contemporaries—Mr. Millais, Mr.

Lewes, Lord Houghton, and others—are peculiarly wanting in boldness and truth of characterisation—a failing inexcusable in dealing with types of marked individuality.

We pass to the etchings. Here M. Legros is at once strong and prominent, with his noble rendering of the heads of Mr. Poynter and M. Dalou, but these are already too familiar to all who care for the artist's work to invite any lengthened description. Several of our more eminent etchers exhibit nothing. Of second-rate etchers, either ambitious and elaborate or tentative and sketchy, there are enough and to spare. They play too much with the difficulties of one of the most difficult of arts, and of late one knows them too well. Of etchers whom it is desirable to speak of, and of whose work, not sufficiently known already by the large public, it is pleasant to know more, there occur to us three—Mr. Edwin Edwards, Mr. R. W. Macbeth, and Dr. Evershed. Of the work of these it is Dr. Evershed's that is the lightest and the sketchiest, but it is also unaffected and free; and the sunny little landscape or bit of river-side, or quaint house-row with rising trees, that he is fond of suggesting, he suggests agreeably and with grace. Mr. Edwin Edwards is an artist of more laborious and serious work, who, on other occasions than the present one, has shown his command of atmosphere, tone, and harmony in landscape, and his keen eye for quaint combinations of line in the jostling house-roofs of our old country towns. Here he has several things, of which the best is the etching of the *Thames at Rotherhithe*—an impressive and skilful presentment of murky air and dreary river, "*par moments ensoleillé*." Above the cordage and grouped masts and spars of the river craft filling the foreground, sun and cloud are battling—the cloud apparently the stronger—but, in a track of uncertain light, St. Paul's breaks out in the distance, and the scene has various and sufficient interest. Mr. Macbeth is known as a painter of figures of sturdy grace: a little in the later manner of Jules Breton: strapping youths and girls that stretch themselves into healthy comeliness in the great air and under the work of the field. Here, in his *Potato Harvest*, he is seen as etcher of that sturdy comeliness and nervous and muscular grace. But in two other etchings, the *Lullaby* and the *Empty Spindle*, he has joined the presentment of his well-modelled women to the attempt at the presentment of light and shade, not alone in their crude and immediate contrast, but in their intricacy and subtlety. And in this respect his work is good as suggestion, if not yet all that it might be in realisation. Indeed, few etchings of the figure in interiors match these two for pleasant hints of that which is agreeable in varying lights and for the pointed portrayal of free gesture and vigorous form. Perfect things they are not, but they are in the right way.

FREDERICK WEDMORE.

NOTES ON REMBRANDT.—VI.

(Conclusion.)

THE interest which amateurs feel in regard to the etched work of Rembrandt has led me to discuss at greater length than I intended the extent to which the technic in certain important pieces is by the hand of the master. My remarks have necessarily been limited to the prints of his earlier time, since we do not find in his later days that there is the same apparent evidence of the execution of other hands than his own. I say apparent evidence, for it must always be remembered that we are discussing the work of the greatest master of the craft who has ever appeared—of one who would seem to have been rarely satisfied with himself, and who, as M. Vosmaer points out in a letter which I have had the honour of receiving from him, continually sought new methods of expression. Etching, as he reminds me, is a thoroughly personal art, and one which

hardly admits the interposition of an assistant. Still, as we have seen, there is at times so great and so serious a discrepancy between certain parts of the technic of an impression that we are justified in assuming that he allowed, in the particular cases quoted, the inferior hand of an assistant to complete the plate. This is, to quote an instance, seen in the *Goldweigher* (No. 60), where the figure of the kneeling boy and the accessories of cask and trunk, &c., are so unequal to the exquisite handling of the fur coat of the Receiver, that we are almost driven to the conclusion that here some other etcher was employed. The proof in the *Artist Drawing from a Model* is less evident, and I am not unprepared to yield assent to the opinion which further comparison may justify—that the whole of it is by Rembrandt, and, if so, belongs to a later date, about 1645-8.

In this my concluding paper I propose only to draw attention to a few pieces which illustrate Rembrandt's power of composition, or tell of the thoroughness and reality with which he could carry out his conceptions. I must pass by many prints admirable in every way, and confine myself merely to a few—those, perhaps, not always the most striking, yet sufficient for my purpose. Take, for instance, the little print, No. 47, *Abraham sending away Hagar and Ishmael* (W. 37, B. 3). Charles Blanc has written eloquently upon this touching little scene. How true and natural is every part of the composition—how perfectly is it carried out: Hagar's grief as she slowly turns her steps from home; Abraham's face of saddened thoughtfulness, appearing only satisfied with his act because he recognises its necessity; Sarah's smile of exultation as she leans from the window to see her rival depart; the little Isaac peering through the doorway, half afraid that Ishmael may yet return; and even the dog hesitating whether to follow or stay behind. It is a perfect picture; and one that no other than Rembrandt could have invented, or have so finely executed. See, again, Nos. 50-51, *The Death of the Virgin*, deservedly enlivened by Hamerton as the perfection of what etching should be—what reality there is in it, and yet what powerful imagination. We wish the master had not been so regardless of form in depicting the Angels, and had not so carelessly indicated the clouds in which they appear; but we remember that clouds and air in etching must always be more or less conventional, and concentrate our attention on that on which Rembrandt concentrated his genius: and where can we find a more wonderful picture of a death-bed? See, again, *The Death of John the Baptist*, No. 64 (W. 97, B. 40), the attitude of the Baptist, the expression of calm resignation on his face—inferior though it is to that in the pen drawing which is placed beside it—the action of the executioner, and the stolid indifference of the slave who holds the dish to receive the martyr's head, are finely portrayed. Notice, too, the beautiful little Holbein-like print, No. 65, *Youth surprised by Death* (W. 113, B. 79). The title is to some extent misleading, since it is evident that the gaily-dressed young couple are not aware of the grisly spectre suddenly rising in their path. What does it mean? Is it merely a fanciful variation from some Dance of Death, or was there a deeper, more personal feeling in the design? It is dated 1639. The dresses are not unfamiliar to us: we see the velvet cap and feather such as the artist assumed in the portrait of himself, No. 48, *Rembrandt in a Mezzetin Cap and Feather* (W. 20, B. 233), while the dress of the young woman to whom he is offering a rose corresponds with the habiliments of his wife in the Cassel and Antwerp portraits. Is there any reference to the great sorrow which had recently befallen them, the death in its earliest infancy of Saskia's first child, which we know took place in the autumn of the previous year? And what can in its touching sadness surpass the little sketch, No. 90, which we recognise as the head of Rembrandt's dying wife (W. 353, B. 202), and then

The Little Resurrection of Lazarus, No. 82 (W. 76, B. 47), and later on *The Funeral of Jesus*, No. 104 (W. 86, B. 60), each so full of tenderness and expression? Compositions like these show how completely the artist could realise the scene he would depict. Like the Scripture which they illustrate, each time we return to them we see depths of meaning and of feeling which at first we had passed over. A whole chapter could be written upon the *Christ Healing the Sick*, of which four such superb impressions are exhibited.* They are mere sketches, and yet how much is told us in No. 144, *Tobit Blind* (W. 46, B. 15), and No. 146, *Jesus Christ in the Midst of His Disciples* (W. 94, B. 64), and how well do the beautiful prints Nos. 161-2, *The Descent from the Cross and The Presentation*, in what is called *Rembrandt's dark manner*, repay our examination. Leaving *The Flight into Egypt*, No. 168-9 (W. 61, B. 29) of which I have before written (see ACADEMY, December 23, 1876) we come to a set of Scripture pieces, admirable in their simplicity, No. 175, a *Nativity* (W. 50, B. 18), No. 176, a *Flight into Egypt* (W. 60, B. 28), No. 177, *The Circumcision* (W. 52, B. 20), No. 176, a *Holy Family* (W. 67, B. 34)—notice the typical serpent writhing from under the Virgin's foot—No. 180, *Jesus Found* (W. 64, B. 38), and of about the same period, No. 179, *Jesus Christ Entombed* (W. 91, B. 61), a print of singular pathos and solemnity. How feelingly has Rembrandt treated the scene. He has represented the disciples laying the body of their Master in the tomb. An artist of less genius would have depicted them in more striking attitudes of grief; instead of this it is a picture almost of inaction; the fearful week through which all had passed is over, and it has left them utterly wearied and worn out; they bury their Master without one feeling of hope; they have not yet arrived even at resignation. It is the reaction which follows the extreme of sorrow. And then come those marvellous creations, Nos. 184-5, *Our Lord before Pilate* (W. 80, B. 51), and Nos. 191-2, *Our Lord Crucified*, or, as it is more commonly called, the *Three Crosses* (W. 81, B. 53). Further on we have Nos. 203-4, *St. Francis praying* (W. 112, B. 78), a piece beautiful here, but only to be seen in its perfection in the very rare impressions of the first state, such as is the superb impression, undoubtedly the finest known, preserved at Amsterdam.

The *Three Crosses*, of which I have just spoken, is so important a print that, as my own ideas regarding it differ to some extent from those expressed in the Preface to the Catalogue, I am tempted to add a few remarks. Two impressions of the first state of this print, and one of the third state called the *altered plate*, are exhibited. Of this magnificent work Mr. Haden says in the Preface to the Catalogue:—

"The plate from the very first was intended to be one of those dark plates of which we have an example in the *Christ Entombed* (179). It was, therefore, useless to do more than indicate figures which were to be ultimately half obscured, and, this being so, we would ask how is it that this rude preparation for a chiaroscuro plate—for it really amounts to nothing more . . . so recommends itself to the collector that he will pay three times more for it than for the true and final expression of the perfected plate, which does not occur till towards its third state?"

I have quoted this passage in full, and felt it only right to do so before I express my own views. The first state of this print, as it is usually known, is that seen in Nos. 191-192. In the second state among other alterations, additional shading appears in the right foreground and upon the group to the left, the head of the man who is led away being now in shadow, and the name and date appear, *Rembrandt f 1653*. Impressions of this state, though not very common, are by no means rare,

* There is a likeness in the principal figure to that of the Christ in *The Woman Taken in Adultery*, a picture in the National Gallery. I do not know that this likeness has before been remarked.

and gradations may be observed among them from those which are very little inferior to the first state, to those in which the burr is worn away and all the beauty of the piece gone. The third state, No. 193, varies so much from the first and second that it has been even considered a different plate. It is, however, the same, for the worn-out work and the name and date can be discovered beneath the more recent additions. In later states the name of the publisher, Francis Carelse, appears, after which the plate was cut down.

It is quite true that the figures in the first state are most rudely indicated, and it is a natural presumption that the intention was to hide them in partial obscurity. What I contend for is that the intention, if it existed at all, was abandoned even in the earliest stages of the work, and that Rembrandt's true design is that which we see. The scene which he proposed to represent is, not the darkness which covered the land during the three hours' agony, but the final moment, when the light returned. There is an effect as of something startling and unexpected about the whole composition. The least expressive figure is that of the Christ: Rembrandt has here been influenced by the formality of the Byzantine school. The groups around and near, who have become awed by the supernatural darkness, are suddenly aroused by the last dying cry of the Saviour, and the instantaneous return of the light streaming down upon the Cross. The centurion is seen upon his knees; one figure to the left buries his face in his hands; the action of another near the Cross is expressive of a fresh outburst of grief; one fainting to the left is supported by his friends; while two who have lately derided the Sufferer turn away to escape. Looking at it thus, we forget all faults or carelessness in drawing; we cease to think what in his first idea Rembrandt may have intended to achieve; we see nothing but a sublime conception—a marvellous picture, worthy indeed of the genius of the master. But turn to the print placed here between the two impressions, the *altered plate*, No. 193. It is called the third state, but is almost a new design, certainly an inferior one; the figures were carelessly drawn before, they are badly drawn now: the main feature in the piece is a clumsy mounted soldier in a grotesque head-dress; the treatment of the chiaroscuro is singularly unlike Rembrandt, mere vertical streaks of black and white; and, to deepen the shading, a large part of the plate has been covered with mechanically-ruled lines crossing and recrossing from corner to corner and top to bottom. Is it possible that all this is Rembrandt's work? There is a certain grandeur about the piece, for, rough and coarse as is the execution, it is nearly always found richly printed, and the subject itself commands respect; but I have always believed it to be not merely an altered but a spoilt plate, and that the new work meant to restore the worn out copper, if by Rembrandt at all, which is, I think, open to doubt, shows far more carelessness than genius.

Going back now to the Landscapes, we see in all the evidence of Rembrandt's powers. How perfect are these quiet scenes in their composition and treatment—see, for instance, No. 67, the print called *Rembrandt's Mill* (W. 230, B. 333): the impression exhibited is certainly the finest I have ever met with. The *Long Landscape with the Mill Sail* (W. 223, B. 326), and the two impressions of the *Haybarn* (W. 222, B. 327), all perfect impressions, are of the highest excellence; and how very charming is No. 86, the lovely little picture of early dawn (W. 204, B. 310). Then pass on to the *Cottage with the White Pales* (W. 229, B. 332), one of the prettiest etchings I know. Close by hang two superb impressions of the *Three Trees* (W. 209, B. 315), and at 103 we have the *View of Omval*—a scene nothing in itself, a mere bend in the Amstel, within a short walk of the artist's home, but, transferred to his copper, it has become a picture of rare beauty.

And what a charming little piece is the *Grotto* (W. 228, B. 331), an old boat, a few feet of water, and a weed-grown bank, that is all—no, not all; in this, as in the rest, there is the genius of the master. Pass on to the landscapes of a later time, so entirely different in their handling. Rembrandt has discovered a new power in his needle. Rare and beautiful indeed are the examples shown. Each is a study; each has its own distinctive merits. It is Rembrandt's special claim upon our admiration that whatever subject he chose to illustrate the result is success. He copies a rare shell (W. 156, B. 353); the representation is perfect. He etches a hog; the beast lives, and we are amused at the epicurean indifference with which it regards the teasing of the mischievous urchin and the pity of the child. We see Rembrandt in portraiture perfect as in landscape. What master besides himself has left such work as appears in the *Sylvius*, *The Burgomaster*, and *The Jewish Physician*, or again in the *Lutma*, the *Van Tol*, the *Old Haaring*, and the *Large Coppens*? Is it any marvel that as years pass on, and our knowledge of the great master increases, our admiration of his work should keep pace, and that when we meet with such a passage as the following, we feel that in it is no exaggeration, but that it is only the language of a man who knew and could appreciate the genius of Rembrandt?

"Such were his powers of nature, such the grandeur, pathos, or simplicity of his compositions, from the most elevated or extensive arrangement to the meanest or most homely, that the best cultivated eye, the purest sensibility, and the most refined taste, dwell on them enthralled. Shakspeare alone excepted, no one combined with so much transcendent excellence so many in other men unpardonable faults, and reconciles us to them. He possessed all the empire of light and shade, and all the tints that float between them; he tinged his pencil with equal success in the cool of dawn, in the noonday ray, in the livid flash, in the evanescent twilight, and rendered even darkness visible."

One word before I bring my notes to a close—a word to express the gratitude which all lovers of art must feel to the generous owners of these rare and costly prints, who have so kindly parted with them awhile, enabling us to increase our knowledge of the etched work of the master, and mature our judgment by a study of impressions, many of them so rare, so fine in condition, and so perfect.*

CHARLES HENRY MIDDLETON.

ART SALE.

ON the 20th inst., Messrs. Christie, Manson and Woods sold a collection of miniatures, enamels, snuff-boxes, &c.: an oval gold snuff-box, enamelled in colours, the top set with diamonds, 90*l*.; another, also enamelled in colours, with the Turkish monogram in diamonds, 50*l*.; Capo di Monte porcelain snuff-box, with classical subject in high relief, the lid painted inside with a nymph, 65*gs*.; Louis XVI. gold box, chased with trophies and flowers, the lid containing a small watch, 25*l*.; Chelsea patch-box, formed as a mask, with diamond eyes, 26*gs*.; Louis XIII. bonbonnière, enamelled with battle scenes in medallions, 10*gs*.; tortoiseshell snuff-box, with enamelled portrait of Louis XV. by Bourgoing, 12*gs*.; old English watch, in pierced and engraved gold case and outer case of bloodstone, with châtelaïne, &c., 40*l*.; pair of blue jasper Wedgwood matchpots, with children, after Flaxman, 35*gs*. Of the miniatures: a lady and child, by Cosway, sold for 27*gs*.; another of a lady, in gold locket, 19*gs*.; a portrait of Elizabeth Crowden Nixon, also by Cosway, 77*gs*.; the Dauphin (Louis XVII.), signed by Fragonard, 40*gs*.; Louis XIV., by Petitot, in green and white enamel frame, 25*gs*.; another enamel portrait of Louis XIV., by Petitot, 30*gs*.; Mr. St.

* A fitting crown to the exhibition is the beautiful portrait of Rembrandt by himself, kindly lent by the Earl of Portarlington.

John, enamel by Bone, 30 gs.; Lord St. John, by Zincke, 23 gs.; portraits of Prince James Francis Edward Stuart, the Princess Clementine Sobieski, Prince Charles Edward, and Cardinal York, four beautifully-finished miniatures, in silver gilt frames, 304*l.* 10s.

NOTES ON ART AND ARCHAEOLOGY.

WE have seen an engraver's proof of Herr Unger's etching of *La Ronde de Nuit*, or, as it in truth represents, the company of Captain Francis Banning Cock, which will appear in a forthcoming part of Messrs. Buffa's series of plates after the great pictures in the Musée of Amsterdam—a series the publication of which does these gentlemen conspicuous honour. Herr Unger, generally especially successful in rendering in etching the qualities of the Dutch school, whether portrait or *genre*, will not be found to be below his wonted success in his rendering of the great work of Rembrandt. The print will be on a larger scale than the others of the series, though the amplitude of Messrs. Buffa's mounts will enable it to take its place with the rest: thus, without any departure from the original scheme, the work of Rembrandt may be translated in no diminutive way. The effect of light, which is the peculiar charm of this picture, will be found to be rendered with extraordinary skill.

FROM the publishers, Messrs. Cassell, Petter and Galpin, we have received a volume which is destined just now to have an extended sale. The *Royal Academy Album* contains about a score of permanent photographs, by the Woodbury-type process, from prominent and popular pictures in the present Exhibition of the Royal Academy; and the fact that works of exalted aim are generally passed by is not one that will tend to limit the sale of the volume. The book, indeed, begins with a reproduction of *Between Hope and Fear*: a picture of Mr. Tadema's, in which a slim and agreeable damsel plays a conspicuous part. The Royal Academicians' treatment of their brethren in landscape art finds no reflection in the treatment vouchsafed to landscape by the editor of the present publication, in which landscape pictures appear with at least due frequency. Many are excellently photographed, and though we miss one at least that would have been capable as well as worthy of reproduction—Mr. Alfred Hunt's great picture of the rocks below Whitby—we welcome the excellent rendering of Mr. Oake's landscape, and Mr. C. E. Johnson's *Glorious Autumn* is given with great richness. There is only Mr. Sant's portrait; but of *tableaux de genre*, cabinet pictures, and pictures of incident, there are enough, and a well-made selection; for here is Mr. Eyre Crowe's dramatic *Sanctuary*, here is Mr. Storey's quaintly-graceful representation of the Pump-Room at Bath, here is Mr. Burgess's *Licensing the Beggars*, here is what must be the last work of poor F. W. Topham. For sculpture, we have a group by Mr. W. C. Marshall, and Mr. Woolner's statue of Edwin Field. On the whole, the book will be for many people a sufficient means of remembrance of an Exhibition they have sauntered through.

It is true, we believe, that one of the greatest private collections of works of art in the world is about to leave the home where it has been gathered since the life-time of the artists whose works made its riches. The Van Loon collection at Amsterdam has been truly said to be at the least second only, among private collections in that city, to the collection belonging to the family of Rembrandt's Burgomaster Six. Its Terburg, different in kind, but hardly inferior in merit to that of our own Peel collection—its Rembrandts, which rank for power almost with the portrait of Jan Six, and for completeness of workmanship with the great small portrait of Ephraim Bonus—these things alone are enough to give unique character to any collection in Europe; and the private family in Amsterdam

in whose hands they have been for now nearly two centuries are about to let them go. Although it is, no doubt, quite possible that an attempt will be made to purchase the collection for the State of Holland, to add to the national collections of the Trippenhuis or the Moritzhuis—Amsterdam or the Hague—it seems true, nevertheless, that the agents of millionaire picture-buyers have arrived already in the capital, and not without instructions to make offers which will be at least tempting. The sale of the Van Loon collection—should it indeed occur—will be an event far otherwise remarkable than that of the much-advertised picture-galleries got together by modern capital, and sold successfully by a no less modern art of adroit management. For it is one of the three great private collections of Holland: an honour shared by the Six Gallery, as we have suggested above, and also by the Steengracht collection at the Hague. And now one of these three—and in merit certainly the second of them—comes to be dispersed. Should it be parted with *en bloc*, the State of Holland must be allowed to retain it, or a three-times millionaire to acquire it. We, with our Peel collection, and our stray bounties from the Wynn Ellis bequest, can never again buy a whole assemblage of Dutch pictures. They are not the things most wanting in a gallery in which the French school is practically unrepresented. But should there be an auction, one or two separate pieces—and among them, perhaps, one of the most admitted masterpieces of Rembrandt—should not be lost to this country.

A COMMISSION of Photography was formed in France last February to consider the best means of reproducing by photography the documents preserved in the State collections. The Report of this commission, drawn up by the Baron de Watteville, chief of the division of Science and Letters, has just been published in the *Journal Officiel*, and a Ministerial decree has been issued in conformity with it, authorising the use of photography in all the scientific and literary establishments dependent on the State. Its employment in artistic collections is reserved for future consideration and legislation, but as all the great public libraries, with their vast collections of prints and drawings, come already within the scope of the Report, it will be seen that it is not without interest even from an artistic point of view. Certain restrictions are, of course, placed on the photographic manipulators, some of them extremely necessary, but others will probably be found somewhat inconvenient—for instance, that all plates are to be prepared *beforehand* by a dry process and outside the building, the single process of taking the negative being, so far as we can understand, the only one permitted inside. A good *cliché* of every object reproduced, signed by the operator, is to be deposited with the Minister of Public Instruction, and two examples given to the museum, or other establishment from whence the photograph has been derived. The *clichés* deposited are to become the property of the State, which assumes the right of making use of them, either for administrative or private works. Thus, in the case of the destruction of the originals, a sure reproduction will be always secured.

A SUPPLEMENTARY number is published by the *Chronique des Arts* this week, containing a list of the names and localities of 368 French historic portraits, dating from the fourteenth to the eighteenth century. This list has been prepared with the hope that it may aid the Commission for the Catalogue of the Treasures of Art in France in their work of organising an Exhibition of national portraits at the French exhibition of 1878. Several of the portraits enumerated are at Stafford House in the possession of the Duke of Sutherland.

A STUDY in oils made by the American artist Thomas Sully for his early portrait of the Queen, painted just before her Majesty's coronation, is at present being exhibited in Philadelphia, and

seems to be exciting great admiration. This portrait, it is stated, is the only one for which the Queen ever sat to an American artist. It is at present in the possession of Mr. Francis T. S. Darley, and is described in glowing terms by the *Boston Herald*.

It has been suggested that Mr. Millais' portrait of Thomas Carlyle, which is now almost finished, should be bought for the National Gallery. Would it not be more appropriately placed in the National Portrait Gallery?

WE have received several numbers of a handsome and costly work which is being published by Messrs. Clay and Cosack, of Philadelphia, as a *souvenir* of the great exhibition held in their city last year. It is illustrated by chromo-lithography, and will be completed in twenty-five folio parts, each containing two plates.

THERE have been fitful attempts from time to time to collect and exhibit the works of Martin Disteli, the genial Swiss caricaturist. Disteli was born at Olten, in the canton of Solothurn, in 1802, and was intended by his parents to enter the service of the State; but while studying at Luzern and at Jena the young man made such fame for himself by his caricatures of public persons and events that he was persuaded he had already found his right vocation, and he determined to give himself exclusively to art. The Grand Duke was so delighted with Disteli's sketches on the walls of the University "Carcer" that he commanded it to be shut up in order to preserve the drawings. Disteli preferred Switzerland to Weimar, and returned to his native canton. He died at Solothurn in 1844. A committee has now been formed for the collection of his drawings and sketches; many private collectors have sent in contributions, and it is hoped that a Disteli-Gallerie will soon be opened, probably in Olten. The *Schweizerische Bilderkalender*, which he edited as well as illustrated, was maintained for some time after his death by the use of his posthumous drawings. A witty and sparkling *Neuer Distelikalender*, which is now issued yearly at St. Gallen, is an undoubted tribute to the permanence of his renown among his countrymen.

THE unusual delay this year in the publication of the *Annali* and *Monumenti* of the German Archaeological Institute, whether or not it has been caused by the preparation of the engravings of the Palestrina antiquities, and the elaborate discussion of them by M. Helbig, will mostly be forgiven for the extraordinary interest of these plates and the altogether excellent display of learning, perception, and judgment in his article. It is now just a year since a tomb was discovered at Palestrina (Praeneste) containing a number of silver vases, richly decorated with incised designs, and a quantity of personal ornaments in precious metal. From the notices of the discovery which appeared at the time it was clear, in the first place, that the general character of these antiquities was identical with that of the well-known things from the Regolini-Galassi tomb, at Caere, now in the Vatican Museum; and, in the second place, that the decorated silver vases in particular were, together with the same class of vases from Caere, identical in style with silver vases found in Cyprus, which there could be no hesitation in tracing to Phoenician workmen. The discovery of a Phoenician inscription on one of the silver tazze from Palestrina puts it beyond doubt that they were of Phoenician origin. On the other hand, many of the objects found with them were clearly of native Italian workmanship; and this suggested to M. Helbig the question whether, during the Phoenician influence, properly so called—that is, during the influence of the Phoenicians of the East—there could have existed in Italy a native art so advanced, or whether it was not more likely that the Phoenician vases had been imported in the later times when the Phoenicians of the West—that is, the Carthaginians—were in active, if not always friendly, intercourse with Italy. The

clearness and minuteness with which this problem is worked out will be appreciated by those who are interested in this subject. M. Helbig's conclusion is that we owe most of these things to the Carthaginians of about the latter half of the sixth century B.C. The richest material for the study of the wares introduced by the Carthaginians, where they had factories, comes from the cemeteries of Sulcis, Tharros, and Cagliari, in Sardinia; but here we encounter the theory of the Egyptologist De Rougé, who, to account for the strong Egyptian character of these remains, assumes an Egyptian colonisation in Sardinia, a theory in itself in the highest degree improbable, and not at all necessary, since there is no reason why Phœnician workmen may not have been well able to reproduce accurately Egyptian designs. The only art which they had was a mixture of Egyptian and Assyrian elements. In the Regulini-Galassi tomb were found three vases with Etruscan inscriptions. But writing had not been introduced into Etruria B.C. 750; it was, however, in use before B.C. 644. Therefore the Regulini-Galassi tomb cannot be so early as B.C. 750, and may be later than B.C. 644; and so closely do the antiquities from Palestrina correspond with those of this tomb, that the date of the one must hold good for the other. From an examination of the Polledrara tomb (grotto of Isia) at Vulci—most of the objects of which are in the British Museum—he gets the date B.C. 673-527; and here again the artistic skill and advancement compare very well with the character of the other tombs, both as regards the imported objects and the articles of native production. Whether he is right or not in his conclusion, it is clear that the tendency of his views is to get as late a date as possible for these antiquities, and in this respect he is distinctly taking the opposite course to Schliemann.

THE STAGE.

MDME. CHAUMONT has reappeared at the Gaiety, in her celebrated character of the lady in *Madame attend Monsieur*; and also in the part of Berthe, in *Le Wagon des Dames*, an amusing little comedy in which she has already appeared in London on several occasions. English audiences will recognise in the latter piece the original of *A Nice Girl*, which Miss E. Farren has rendered popular. M. Didier, an excellent comedian, who is much in favour with English audiences, has joined the company of the Gaiety, where, however, there is not at present much opportunity for the exercise of his talents.

A NEW version, by Mr. Gerald Dixon, of Molière's comedy *Le Médecin Malgré Lui* was performed at the Globe Theatre on Saturday afternoon, on the occasion of the benefit of Mr. Odell. Benefits do not generally afford a favourable opportunity for the production of a new play; and it is hardly to be expected that much study will be bestowed upon a piece pre-destined to only a single representation. Perhaps for these reasons, or possibly from a prevailing lack of faith in the unaided attractions of an old French comedy, the dialogue heard on the occasion seemed to be in some degree due to the improvisation of the actors. Such passages as "When I interfered to protect her, blest if she did not turn round and beat me," were not uninfrequent. By way of "tag," Mr. Odell, in the character of Sganarelle, desired to be informed whether there was a "man present who beats his wife," adding, "If there is, let him take warning by my frightful example, lest he should be made a doctor in spite of himself." These samples will serve to convey a notion of the spirit in which Mr. Odell and his supporters interpret Molière. Mr. Odell's Sganarelle is not exactly "the pleasant and audacious rogue" referred to in the epilogue of Fielding's *Quack Doctor*, for this actor has but one method, which is that of maintaining a pretty

constant overflow of humorous imbecility, relieved only by occasional displays of ludicrous cowardice. Such attributes are not altogether unsuited to Molière's valets, but something more is needed to give completeness to the portrait.

A NEW drama, called *Stolen Kisses*, which has already been performed at Liverpool, is to be produced at the Globe Theatre on Monday.

MUSIC.

THE HANDEL FESTIVAL.

It is just twenty years, within a few days, since the first Handel Festival was given at the Crystal Palace. It will be remembered that in 1857 a festival was held preliminary to the centenary of the great composer's death in 1859. Since the Handel Festival *par excellence*, a triennial performance at the Crystal Palace of a selection from the old master's works has become an established institution; and the present is the eighth celebration of the kind which has taken place. When it is borne in mind that on each occasion two days out of the three of which (excluding the rehearsal) the festival consists have been occupied with performances of the *Messiah* and *Israel in Egypt*, and that it is only on the intermediate day, when a miscellaneous selection is given, that any variety is to be looked for, it will be at once seen how difficult it is to write anything new upon so well-worn a topic. It may, indeed, almost be said of recent festivals that they are as like as two peas; there is, approximately, the same enormous vocal and instrumental force assembled; there are the same magnificent effects produced in well-known passages, and the same occasional shortcomings in the less familiar music; and, although there is always a certain amount of novelty with regard to the solo singers who are engaged, the solo music in the enormous area of the Crystal Palace transept goes comparatively for so little that, unless in exceptional cases, it is hardly too much to say that it makes very little difference who is singing.

In comparing the list of performers given in full in the book of the words with that of the last festival, we find but little alteration. The chorus numbers 2,920 voices, as against 2,972, and the band 448, as against 455 three years ago. Fifty voices more or less in so large a number make really no difference at all in the effect; the balance of the parts is, however, slightly, and we think advantageously, altered. The altos are numerically the strongest, exceeding the trebles by fifty, and the basses by nearly a hundred. As the alto voice "carries" less well in a large area than the more acute soprano, it is certainly advisable to reinforce the part; and it was not found that in the performances this section of the choir was unduly prominent.

Yesterday week was devoted to the Rehearsal, at which, as usual, two choruses from the *Messiah* (the "Hallelujah" and "Amen"), nearly the whole of the selection, and several numbers from *Israel in Egypt* were gone through. It would be well if in future the directors of the festivals would call this first day a "preliminary performance," because it is simply a farce to term it a rehearsal. The music is merely gone through, well or badly; no corrections are made, there is no "trying back"; and if, as is sometimes the case, a piece goes badly, it is left to take its chance at performance, in the hope, as it would seem, of "better luck next time." On the present occasion, for example, there were two choruses that went atrociously. These were "Tyrants would in impious throngs," from *Athaliah*, and "Tyrants now no more shall dread," from *Hercules*. In the former, the entries of the chorus were most uncertain, lame, and impotent; while, in the latter, the passage at the words "the world's avenger is no more" was so horribly and distressingly out of tune as to set one's teeth on edge. Sir Michael Costa, however, made no sign, excepting,

when the chorus was very unsteady, an occasional rather louder stamp with his foot than usual; otherwise, he went on in his imperturbable manner, and when the piece was ended passed on to the next number without a word. Surely it is nonsense to call this a "rehearsal"! Of course the Crystal Palace authorities wish to attract a paying public, and it is probably felt (and very naturally) that the audience expect what as a matter of fact they get, a performance, and not merely an opportunity of hearing the choir drilled. In that case we think the preliminary work of teaching the singers the correct notes ought to be done before they are brought together at Sydenham, instead of letting them come down to sing without knowing the music properly, and leaving the result to fortune. Of course such disasters as those referred to are exceptional; but they ought to be impossible, and it is right that the truth should be told plainly about performances which can only be characterised as discreditable.

Into the details of the rehearsal it is not necessary to enter, as the various items will be spoken of better after their performance. It may, nevertheless, be worth while to suggest whether on future occasions it would not be well, instead of the "Hallelujah" and "Amen" from the *Messiah*, which the whole choir knows well, to select some of the less familiar numbers, which have never yet, within our recollection, gone perfectly at a Handel Festival. But if such a change is to be useful, the rehearsal should become such in reality as well as in name.

In its general characteristics, the performance of the *Messiah* on Monday reminded me very strongly of the rendering given three years ago at the last festival. One point curious enough to be worth noting is that the same mistakes seem to recur time after time in the choral portion even of so familiar a work as this. In two choruses especially ("And he shall purify," and "His yoke is easy") wrong notes were sung by the chorus which I very distinctly remember noticing in 1874. If it is borne in mind that in all probability most of the chorus singers have sung the *Messiah* several times within the last three years, it does seem strange that the mistakes (and very important ones they were) should not have been corrected. More strange still is it that Sir Michael Costa, who has had opportunities of meeting at least the London contingent—that is to say, the majority—of his chorus should not have taken steps to ensure accuracy from them; as no one can be better aware than he that the passages are not sung as they should be. The probable explanation is that it is taken for granted that everyone knows the *Messiah*, and that consequently the whole of the preliminary meetings are devoted to the practice of the less familiar numbers of the programme.

With the exception of occasional slips such as those mentioned, the chorus-singing throughout the oratorio was extremely fine. With such a mass of performers as that assembled at Sydenham, Handel's massive harmonies produce an effect of richness and fullness, as distinguished from mere noise, unattainable in any other concert-room in the country. It is needless to specify any numbers in so well-known a work; our readers will know beforehand which portions would be heard to the greatest advantage.

The cast of soloists was a very strong one. The soprano music was divided between Mdle. Albani, who has not sung at any previous Handel Festival, and Mdme. Edith Wynne, the former lady taking the first two parts of the work, and Mdme. Wynne the third. Mdle. Albani's pure and fresh voice was heard to great advantage, though she appeared at times to sing with a slight effort, as if she were doubtful how far her voice would fill the enormous area of the transept. She need probably have been under no apprehension; a voice such as hers is heard quite as much by reason of its quality as of its volume. The whole

of the alto solos were in the hands of Mdme. Patey, our best Handelian contralto, who sang in a manner worthy of her reputation; while Mr. W. H. Cummings, in the first part, and Mr. Vernon Rigby, in the second and third, gave full effect to the tenor music. Herr Henschel sang "Thus saith the Lord" and "The people that walked in darkness" magnificently; while the bass songs in the latter part of the work, "Why do the nations" and "The trumpet shall sound," were in the safe hands of Mr. Santley.

Of the second and third days of the festival we shall speak next week. EBENEZER PROUT.

At the Alexandra Palace on Saturday afternoon, the new symphony by Mr. F. W. Davenport, which gained the first prize in the competition last year, was performed for the first time. It might have reasonably been expected that curiosity at least would have attracted a large audience; but, to our surprise, the concert-room was more than half empty—another illustration of the truth that a prophet has no honour in his own country. It is impossible to criticise in detail so thoughtful and elaborate a work as Mr. Davenport's symphony after only one hearing, and without having studied the score, especially as no analysis of the work was given in the book of the words. But a few general remarks can nevertheless be offered, because the impression produced by the whole was very clear. In its general style, the symphony bears traces of the influence of modern German musical thought; it is written rather for musicians than for the general public, and, both in the character of its ideas and in the manner of their treatment, it seems to us to have more affinity with the music of Brahms than of any other living composer. The key of the symphony is D minor; it is in the customary four movements, which are remarkably clear in form. We warmly congratulate the composer on being entirely free from the besetting sin of modern writers—diffuseness; the whole work plays only a few minutes over half an hour. In his instrumentation, we cannot but think that Mr. Davenport has shown unnecessary reserve; he has scored his work for the ancient Haydn-Mozart orchestra of the last century; there are no trombones, nor even a second pair of horns. It must be admitted that this is far better than the opposite extreme, now so general, of overdoing everything with brass; but the abuse of a thing is no argument against its judicious use; and we think Mr. Davenport has, to a certain extent, hampered himself in his resources by the restrictions under which he has chosen to work. His symphony is full of beautiful touches of instrumental colouring; but we think he would certainly have obtained more variety had he availed himself of the modern orchestra in its fullness. Of the four movements of the symphony, the first and second are those which on a first hearing strike us as the best. The prevailing characteristic of the opening Allegro is deep earnestness; we feel at once that we are in the presence of a thinker who takes his art seriously; there is not an *ad captandum* phrase, not a vulgar or commonplace bar to be found throughout. The second subject of this movement is especially charming. In the Andante, the affinity with the music of Brahms, mentioned above, is more clearly to be felt than in any other portion of the work. Here, again, the subjects are most pleasing, and their treatment masterly; the only criticism to be made is that it seems, on a first hearing, rather too long. It is, however, very probable that further acquaintance with the movement would modify this impression, and even remove it altogether. The third movement, a short Intermezzo in A major and minor, is the least important and least striking portion of the work; and the Finale, in which the fugal style predominates, is perhaps the cleverest part of the whole. Of this, however, it is needful to speak with some reserve, because, from its construction, fugal writing is the most difficult

to follow at one hearing and without studying the score. In the present case, too, the difficulty is increased by the fact that the subject of the fugue is very rapid—we believe it is in semiquavers—and as these rapid passages are continued nearly throughout the whole movement, there is a restlessness and a certain want of breadth about the whole which render it less effective in performance than it would have been had there been less elaboration of detail. From these remarks we must except the very charming second subject, first announced by the clarinets, and continued (if our memory serves us) by the flutes; but the movement as a whole is certainly one which needs study for its full and fair appreciation. The symphony is a work which does the highest credit both to the invention and to the learning of its composer; and it well deserves to be heard again. The performance, under the able direction of Mr. Weist Hill, was admirable. The remainder of the concert included the overtures to *Leonora* (No. 3) and *Guillaume Tell*, both most excellently played; a very pretty "Gavotte" for strings, composed by Mr. Hill; and vocal music by Mdme. Sherrington and Mr. Barton McGuckin. A new pianist, Signor Eugenio Pirani, also appeared, and in compositions by Schumann, Chopin, and himself, proved himself possessed of neat execution and a good style.

The principal features of the ninth concert of the Philharmonic Society, which was given last Monday evening, were the renderings of Beethoven's violin concerto by Herr Leopold Auer, and of Mendelssohn's G minor concerto by Herr Jaell. The symphony was the "Pastoral," and Mdme. Lemmens-Sherrington was the vocalist.

A SPECIAL choral service was held in St. Paul's Cathedral, on Thursday evening, in aid of the Choir Benevolent Fund. This valuable institution is designed to secure a provision for its aged and invalid members, and also, after their death, to assist their widows and children.

NEW PUBLICATIONS.

Annual Record of Science and Industry for 1876, edited by S. F. Baird, cr 8vo. (Trübner & Co.)	10/0
<i>Argonaut</i> (The), edited by G. Gladstone, vol. v. 8vo (Hodder & Stoughton)	5/0
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Globe Encyclopaedia (The), edited by J. M. Ross, vol. iii. 4to (T. C. Jack)	12/6
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Zoological Record for 1875, vol. xii., edited by E. C. Rye, 8vo. (J. Van Voorst)	30/0

In last week's list read—
Pepys (S.), Diary and Correspondence of, with Notes by Lord Braybrooke, a New Edition by the Rev. Mynors Bright, vol. iv. 8vo. (Bickers & Son) 12/0

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